

Frederick Simpson Coburn's Illustrations  
for the Poetry of Dr. W.H. Drummond

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## ABSTRACT

### Frederick Simpson Coburn's Illustrations for the Poetry of Dr. W.H. Drummond

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Frederick Simpson Coburn (1871-1960), primarily known as a painter of Canadian winter scenes, spent the majority of his formative years illustrating books and periodicals, from about 1890 until 1916. This important period corresponds to the years Coburn resided in Europe, where he studied in such major centres as Berlin, Munich, London, Paris and Antwerp. The reputation Coburn enjoyed as an illustrator was rapidly established in 1897 with the highly successful illustrated publication of the Canadian poet, Dr. William Henry Drummond's (1854-1907) The Habitant. This thesis will focus on Coburn's close relationship with Dr. W.H. Drummond, witnessed throughout the production of the five volumes of poetry, and how they contributed to each other's success. Coburn, for the most part, executed his Drummond illustrations from abroad, in an international context, which often resulted in a very painterly handling and contemplative interpretation of the material. The poetry, on the other hand, remains essentially Canadian.

Through Drummond, Coburn made contact with the publishing firm of G.P. Putnam's Sons in New York who assumed responsibility for Coburn's successive illustration commissions which included selections from the works of Washington Irving, Charles Dickens, Edgar Allan Poe, Alfred Lord Tennyson, Robert Browning and Oliver Goldsmith. Although Coburn enjoyed a lucrative career as an illustrator, his attitude towards the domain was consistently that of a painter. Thus, Coburn's illustration work must be considered important, not only as an integral part of his academic formation, but also as a determining factor in the transition to his later painting.

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## ABBREVIATIONS

A.A.M.	Art Association of Montreal, now the M.M.F.A.
Coburn Collection, Toronto	Mr. and Mrs. W.N. Coburn, Toronto, nephew of Frederick Simpson Coburn
Drummond Collection, Montreal	Mr. W.H. Drummond, Montreal, grandson of Frederick Simpson Coburn
F.S.C.	Frederick Simpson Coburn
Fréchette	Louis-Honoré Fréchette, Canadian poet
M.B.N.Q.	Montreal, Bibliothèque Nationale du Québec
M.B.V.M.	Montreal, Bibliothèque de la Ville de Montréal
M.M.F.A.	Montreal Museum of Fine Arts
M.U.M.	Montreal, Université de Montréal
M. Concordia	Montreal, Concordia University, Norris Library
M. McCord	Montreal, McCord Museum
M. McGill	Montreal, McGill University, Libraries
N.C.	Newlands Coburn, father of Frederick Simpson Coburn
N.U.C.	National Union Catalogue
O.N.G.C.	Ottawa, National Gallery of Canada
O.P.A.C.	Ottawa, Public Archives of Canada
Osler	Montreal, McGill University, Osler Library
Putnam's	New York, G.P. Putnam's Sons, publishing firm
Q.M.Q.	Québec, Musée du Québec
R.C.A.	Royal Canadian Academy
T.A.G.O.	Toronto, Art Gallery of Ontario
T.P.L.	Toronto Public Library
W.H.D.	Dr. William Henry Drummond



## Abbreviations - Continued

- Note: 1) Where possible, bibliographic references have been shortened to author (or title) and date of publication. For the complete reference, please refer to the bibliography at the end of this thesis.
- 2) The Drummond illustrations have been catalogued and given identification numbers so that the year of publication is followed by "F" for full page, "H" for head-piece, "R" for rail-piece or "T" for tail-piece illustrations with a sequential number at the end (see Appendix II).
- 3) The other books illustrated by Coburn have been numbered B.1 to B.14 and are in chronological order, as per Appendix III.

## LIST OF PHOTOGRAPHS

Note: Where possible, photographs were taken from the original works and not from the published illustration; this is noted in parentheses.

1. "How Bateese Came Home", The Habitant, p. 24, 1897. F.6.
2. "Pelang", The Habitant, p. 74, 1897. F.12.
3. "The Hill of St. Sebastien", Johnnie Courteau, p. 32, 1901. F.7.
4. Version of "The Hill of St. Sebastien", Johnnie Courteau, p. 32, 1901. F.7, Related Works.
5. "The Family Laramie", The Voyageur, p. 26, 1905.F.8 (photo from original).
6. "The Habitant", The Habitant, frontispiece, 1897.F.1 (photo from original).
7. "Ole Tam on Bord à Plouffe", The Habitant, p. 85, 1897.H.13 (photo from original).
8. "Le Vieux Temps", The Habitant, p. 16, 1897.F.2 (photo from original).
9. "Phil-o-rum Juneau", The Habitant, p. 64, 1897.F.11 (photo from original).
10. Poster for Johnnie Courteau, 1897.F.3, Related Works.
11. "Chibougamou", The Great Fight, p. 74, 1908.F.5.
12. "The Curé of Calumette", Johnnie Courteau, frontispiece, main panel, 1901.F.1 (photo from original).
13. "The Curé of Calumette", Johnnie Courteau, p. 14, 1901.F.5 (photo from original).
14. "The Country Doctor", Johnnie Courteau, p. 50, 1901.F.9.
15. "Johnnie Courteau", Johnnie Courteau, p. 4, 1901.F.2 (photo from original).
16. "The Canadian Magpie", Johnnie Courteau, p. 152, 1901.F.16 (photo from original).
17. "The Voyageur", The Voyageur, frontispiece, 1905.F.1 (photo from original).
18. "The Voyageur", The Voyageur, p. 2, 1905.F.2 (photo from original).

19. "The Voyageur", The Voyageur, p. 1, 1905.H.1.
20. Woodcut version of "The Voyageur", The Voyageur, p. 2, 1905.F.2, Related Works.
21. "Bruno the Hunter", The Voyageur, p. 4, 1905.F.3 (photo from original).
22. "Pride", The Voyageur, p. 10, 1905.F.5 (photo from original).
23. Henri Julien, Chasse-galerie, 30.4 x 47.5, wash drawing, Québec, Musée du Québec.
24. "Josette", The Voyageur, p. 92, 1905.F.14 (photo from original).
25. Nursing, Dutch Interior, oil on canvas, 64.7 x 80 cm., Coburn Collection, Toronto.
26. Dutch Interior, oil on canvas, 49.5 x 62.3 cm., Coburn Collection, Toronto.
27. Dutch Exterior, oil on canvas, 35.9 x 51.4 cm., Coburn Collection, Toronto.
28. Dordrecht, oil on panel, 35.5 x 26.7 cm., Coburn Collection, Toronto.
29. Canal Scene Holland, oil on canvas, 50.8 x 71.1 cm., Coburn Collection, Toronto.
30. "The Montmorenci Election", The Great Fight, p. 138, 1908.F.9.
31. "Pelang", The Habitant, p. 78, 1897.F.13 (photo from original).
32. Dickens, The Chimes, 1911, p. 184, B.12.
33. "Death Caught up in a Pear Tree", Legend of Misery illustration, Coburn Collection, Toronto.
34. Goldsmith, The Good-Natured Man, 1907, p. 92, B.9.
35. Jan Vermeer, Lady Standing at the Virginal, about 1671, London, National Gallery.
36. "The Intruder", Life(Magazine), 1913.
37. "Phil-o-rum's Canoe", Phil-o-rum's Canoe and Madeleine Vercheres, p. 4, 1898.F.3 (photo from original).
38. Edgar Allan Poe, The Complete Works of Edgar Allan Poe, 1902, p. 108, B.7.
39. Edgar Allan Poe. The Complete Works of Edgar Allan Poe, 1902, p. 18, B.7, original illustrations. (photo from original:M.M.F.A.).

## INTRODUCTION

...There are, for instance other and greater elements in illustration than the faithful rendering of the actual circumstances of an event or the actual topography of a landscape. This is nothing without that inner form, the spirit which differentiates between mere drawings and that deeper subjective mood which characterizes all really great work.

F.S. Coburn (1900)

This statement by Frederick Simpson Coburn (1871-1960) is indicative of his serious and creative attitude towards illustration and his strong commitment to this domain. Although a relatively small part of his career as a whole, the period Coburn devoted to illustration, from about 1890 until 1916, was important and influential for the development of his career as a painter. I have proposed to study Coburn's illustrations for the poetry of Dr. William Henry Drummond (1854-1907) and to investigate this obscure, up-to-now neglected, and lengthy period of his artistic career. This period, which was so influential to his later paintings, corresponds to the years of Coburn's artistic training, and early professional life, which were largely spent in Europe.

Coburn benefited from his extended European stay, obtaining a strong academic artistic training while exposing himself to European traditions which determined the nature of his art work. While Coburn generally executed his illustrations for Dr. W.H. Drummond from abroad, and maintained an international vantage point, the poetry itself remains an integral part of Quebec folklore and of legendary significance. Coburn's collaborative relationship with Dr. W.H. Drummond was an

exemplary one, not unlike the close rapport that existed between Charles Dickens (1812-1870) and his illustrator George Cruikshank (1792-1878).<sup>2</sup> Crucial to an understanding of Coburn's role in the illustration process, is a realization that he perceived himself as an artist and not as a professional illustrator. This attitude was carried over to his dealings with the New York firm of G. P. Putnam's Sons, which published the five books of Drummond poetry, illustrated by Coburn. He enjoyed the advantages of the new photo-mechanical reproduction methods, particularly the opportunity to work in any medium and in any dimension. ( Before the advent of these methods, popular illustrated books usually consisted of engraved illustrations. Coburn was nevertheless aware of the many limitations inherent in the new processes. Although his work was published in commercial editions, his constant striving for high artistic quality displays concerns normally associated with the production of a French livre d'artiste. Coburn may not have acknowledged such a phenomenon in book illustration, but he strove for the ideal that it represented; his interpretative approach to his illustrations was compatible with the concept of a livre d'artiste. Stylistically however, Coburn's illustrations are rooted more in European nineteenth-century genre, and especially the Hague School tradition. Undoubtedly, Coburn was also influenced by the popular Victorian reproductive prints and by the extended Hogarthian illustration tradition, in addition to nineteenth-century American illustrations,<sup>3</sup> but, as will be shown, he relied heavily on the painting traditions particularly the more northern movements for inspiration.

Numerous other Canadian artists such as James L. Graham (active

1891-1920), Dorothy Stevens (1887-1966), F.H. Varley (1881-1969), Clarence Gagnon (1881-1942), Arthur Lismer (1885-1969), Franklin Carmichael (1890-1945) and James Wilson Morrice (1865-1924) had travelled and studied in Europe during Coburn's extended stay there.<sup>4</sup> In fact, the idea for this thesis topic was the outcome of a graduate seminar which examined Canadian artists in Europe. European travels and studies were an important part of each of these artists' development. Their search for a solid academic artistic training in the traditional schools of major European centres, resulted in a valuable contribution technically and artistically to Canadian art. Coburn's exposure to a European academic training as well as his work for American publishers, has set him apart from the majority of contemporary Canadian illustrators such as Henri Julien (1852-1908) and E.J. Massicotte (1875-1929) who did not take advantage of such opportunities.<sup>5</sup> There were on the other hand, Canadian illustrators like C.W. Jefferies (1869-1951), Henry Sandham (1842-1910), John Arthur Fraser (1838-1898), Arthur Heming (1870-1940), Lawren Harris (1885-1970) and Ernest Thompson Seton (1860-1946), who had travelled to Europe as well as to the States.<sup>6</sup> These Canadian illustrators were among the first to have their works, not only executed in the traditional pen and ink but also in oils and washes, reproduced through the new photo-mechanical methods, and later in colour.<sup>7</sup> Unfortunately very little has been published about the transition to photo-mechanical reproduction in illustration. In the majority of cases, literary and archival sources have been relied upon for completion of the research for this thesis, however, for a thorough understanding of the new photo-mechanical reproduction methods and their implications, for Coburn's published illustrations in particular, experts have been consulted in addition to the limited number of relevant publications.<sup>8</sup>

It has also been difficult to gain a full appreciation of the Canadian context in which Coburn was active. Little research has been carried out on individual contemporary Canadian illustrators, apart from a few theses such as one on Fraser and one in preparation on Clarence Gagnon.<sup>9</sup> Studies have also been devoted to Massicotte and Julien, but they focussed on the folkloric or the Quebec legend aspect of the illustrations.<sup>10</sup> Michel Cauchon at Laval University has attempted to catalogue pictorial images of Quebec legends.<sup>11</sup> These studies have provided a visual inventory of legends already interpreted by other artists. However, it became apparent that Coburn was frequently one of the first to have visually recorded a particular legend. Moreover, he rarely relied on other artists' interpretations of legends. Small but valuable exhibitions have also been prepared on Sandham and Jefferys. Dennis Reid's Our Own Country Canada describes the situation in Canada prior to Coburn's period of activity in which Sandham and Fraser for example made significant contributions to illustration both in and outside Canada.<sup>12</sup> It is interesting to see that these artists, like Coburn, had problems with the new photo-mechanical reproduction methods.

For a more general overview of illustration in Canada at the turn of the century, there have been few but significant articles and exhibitions prepared by Sybille Pantazzi, Claudette Hould and Jean-René Ostiguy. However William Colgate was the first to devote a chapter to Canadian book, magazine and newspaper illustration in his book Canadian Art, first published in 1943.<sup>13</sup> Although Pantazzi and Ostiguy referred briefly to Coburn, the emphasis was on later illustration. It is thanks primarily to the late Sybille Pantazzi, as Head Librarian of the Art Gallery of Ontario in Toronto, that that institution can now boast such an extensive and valuable collection of books illustrated by Canadian artists. Included therein is a good selection of books

illustrated by Coburn. Other major collections of books illustrated by Coburn are to be found in the Toronto Public Library, the Bibliothèque des sciences humaines et sociales of the University of Montreal and the Rare Book Library of McGill University. The McLennan Library of McGill is an excellent resource for both Canadian and American illustrated periodicals from the turn of the century. Frequently, the books and periodicals illustrated by Coburn have been classified as rare and as a result are sometimes difficult to obtain on a loan basis from other libraries.

With regard to Coburn's own artistic career, and in particular his career as an illustrator, little scholarly research has been carried out. Gerald Stevens, who collected and sold Coburn's work, published a monograph in 1958 devoted to the artist's life and career.<sup>14</sup> While the book discusses Coburn's illustrations, especially those executed for Dr. W.H. Drummond's poetry, and Coburn's early training, its narrative quality and inaccurate dating raises more questions than it answers. Prior to Steven's monograph, three other historians, H.A. Somerville, R.H. Haviland and Edgar Andrew Collard published brief but perceptive articles on Coburn's illustrations.<sup>15</sup> These suggest the importance of Coburn's illustrations for his art work as a whole. Furthermore, Collard's articles stress the enviable relationship between Coburn and Dr. W.H. Drummond. Otherwise, there has been no major retrospective exhibition including all aspects of Coburn's art. A few exhibitions, primarily in the 'thirties, did display Coburn's illustrations.<sup>16</sup>

It was necessary to document Coburn's life and to establish a chronology before proceeding with an examination of his illustrations. Coburn's descendants proved to be most invaluable in this regard. Although Coburn himself had no offspring, his brother David's son



Newlands and his wife Evelyn together with their daughter, Teri, have devoted themselves to the preservation and promotion of F.S. Coburn's art.<sup>17</sup> Their work is based not only on family recollections, but on their extensive collection of Coburn's art work, books, correspondence, diaries, photographs, publishers' proofs, and other accumulated documentation. The family is still in possession of the house and studio Coburn bought in Upper Melbourne around 1940.

Another major source of original documentation, integral to the establishment of a chronology, was the Osler Medical Library of McGill University. Contained therein are the medical papers, as well as documents and correspondence related to the poetry of Dr. W.H. Drummond, the medical doctor and poet. These were left to the Osler Library by Dr. Drummond's daughter, Moira.<sup>18</sup> Of particular importance to the subject of this thesis, are letters between Dr. W.H. Drummond and Coburn, between Dr. W. H. Drummond and the publishing firm, G.P. Putnam's Sons, and between Coburn and Mrs. W.H. Drummond (1869-1939).<sup>19</sup> The library is also the home of one version of an unpublished biography of William Henry Drummond, written by Mrs. Drummond.<sup>20</sup> All of these items have helped to clarify dates as well as to shed some light on the nature of the collaboration between Coburn and Dr. W.H. Drummond and their publisher. For an appreciation of the poetry of Dr. W.H. Drummond, a thesis by William Gordon Dustan written in 1928 was consulted as well as many other secondary sources. Unfortunately, there is little mention of Coburn and no detailed analysis of the poetry throughout these sources.<sup>21</sup>

As will be shown, Coburn also enjoyed a close relationship with another Canadian poet, Louis-Honoré Fréchette (1839-1908), for whom

he illustrated Christmas in French Canada in 1898. Their collaboration is well documented in letters preserved in the Public Archives of Canada in Ottawa. Many of Coburn's original works which served as illustrations for Fréchette's Christmas in French Canada are also in the archives.<sup>22</sup>

Much of the original art work for the Drummond illustrations is still in the possession of members of the Drummond family, including the poet's grandsons, Terrence Drummond and W.H. Drummond, his great granddaughter, Cynthia Drummond, and his great-niece, Warda Drummond. Upon Dr. W.H. Drummond's death in 1908, additional illustrations were deposited with the poet's brother, George E. Drummond, who subsequently left them to his daughter, Lilian Drummond Birks.<sup>23</sup> Thus, members of the Birks family, such as her son G. Drummond Birks and his daughter, Cynthia Birks-Rinaldi, and his nephew, Terry Bovaird, are now also owners of some of Coburn's works. Public institutions such as the Montreal Museum of Fine Arts, the McCord Museum and the Musée du Québec also own original illustration material by Coburn, although it is not restricted to the Drummond poetry. Two paintings by Coburn in the collection of the Musée du Québec strongly resemble his illustrations for Dr. W.H. Drummond's poetry. However, these have not yet been related to a particular poem nor have they been seen among Coburn's other published illustrations. Another painting at the Musée du Québec, The Sorcerer, dated 1900, seems totally unrelated to Coburn's other illustrations but most assuredly is connected to another book illustrated by Coburn, not yet located.<sup>24</sup> These remain as outstanding problems. Correspondence between the publisher Putnam's and members of the Drummond family suggests that still more illustrations may be found in private

collections in the United States.<sup>25</sup> However, attempts to locate such material have so far proved fruitless. Furthermore, despite Coburn's close relationship with the Putnam family and publishing firm, no further documentation has been located. When the Putnam family sold the publishing company in 1930, the new owners maintained the name, but regrettably, the existing records were not preserved.<sup>26</sup> In addition, although efforts were made to locate additional documentation from Antwerp, little has been received. Because Coburn spent so many years there, won prizes at the Academy, married a Belgian and totally immersed himself into the cultural life, it seems likely that additional material is still to be found in Belgium.<sup>27</sup>

Through much research, it was determined that Coburn received numerous commissions to illustrate books and periodical literature, beyond the Drummond poetry.<sup>28</sup> In fact, there are probably additional published illustrations to be located, as suggested above, especially for articles which appeared in American magazines.<sup>29</sup> As a result, a more narrow focus for the thesis had to be selected. Instead of an examination of all of Coburn's illustrations for books and periodicals, it was decided to limit the topic to an examination of Coburn's commissions to illustrate the five books of poetry by Dr. W.H. Drummond. These are Coburn's first illustrations for books and formed the basis of his reputation as an illustrator. They are to be examined in the context of his illustration and art work as a whole. It must be remembered that Coburn was constantly trying to return to his painting while he fulfilled these illustration commissions. Unfortunately, comparatively little remains of this painting that can be securely dated to this period.<sup>30</sup>

The enormous amount of documentation concerning all of Coburn's illustration commissions necessitated the preparation of a number of appendices in order to clarify and expand material in the text. These include a catalogue of the Drummond books, and other books illustrated by Coburn, with detailed information as to the number of colour and/or black and white illustrations, the method of reproduction, and the different editions, among other statistical data. Periodical literature illustrated by Coburn forms another appendix. These appendices do not presume to be conclusive, and leave open the fact that they may be added to and/or altered upon receipt of additional material. Another appendix includes transcriptions of the relevant letters or parts of letters, housed in the afore-mentioned collections. These appendices are intended as tools for future reference as well as a means to verify assertions made in this thesis and to afford the reader a fuller understanding of the relationship between Drummond and Coburn.

The manner in which Coburn's illustrations for the Drummond poetry have been examined, aims to be a basis for future study of Coburn's subsequent illustration projects. The commission to illustrate Dr. W.H. Drummond's poetry is unique among Coburn's numerous other undertakings, largely because it represents an extended collaborative effort between two Canadian artists,<sup>31</sup> who participated in an original venture, which contributed to each other's success. Coburn's subsequent commissions to illustrate literary works are more representative of Coburn as a mature illustrator. Coburn's illustration work in general

must be considered so very important, not only as part of his academic formation, but also as a determining factor in the gradual transition to the later highly painterly, textural and graphic detailing of the winter scenes, particularly with some of his etchings; Coburn's later paintings should be the focus of a separate study. The American illustrator Edward Hopper (1894-1978) emphasized the importance of studying an artist's formative years:

In every artist's development the germ of the later work is always found in the earlier. The nucleus around which the artist's intellect builds his work is himself, the central ego, personality, or whatever it may be called, and this changes little from birth to death. What he was once, he always is, with slight modification. Changing fashions in methods or subject matter alter him little or not at all.<sup>32</sup>

Naturally, the research for this thesis could not have been completed without the generous assistance and cooperation of many individuals. The author is exceptionally grateful to the Coburn family for their kindness, enthusiasm, support and encouragement. Members of both the Drummond and Birks families also deserve much credit. They graciously made their private collections available for study and led me to further documentation. The author would like to express special thanks to Mr. W.H. Drummond for his collaboration. Mr. Ted Tilden's cooperation is also gratefully acknowledged.

Without the assistance of Gail Flicker of the Inter-library Loan Department of Concordia University, many of Coburn's illustrations, especially those for periodical literature, would not have been located. The National Library of Canada, through its computer inventory, provided me with a valuable list of locations in both Canada and the United States of those books illustrated by Coburn. Osler Librarian, Marilyn

Fransiszyn, who carefully catalogued the enormous amount of Drummond documentation, kindly assisted me in my search for relevant material.

I must also acknowledge the collaboration of the following people: Peter Zeghers, Conservator of Graphic Art at the National Gallery of Canada in Ottawa, Dr. William P. Baker, author of the exhibition, "Photography into Print", held at the McCord Museum, and History of Printing Professor Peter McNally, of the Library Sciences Graduate Program of McGill University, for their expertise concerning the technical background of the new photo-mechanical reproduction processes. I would also like to acknowledge the thoughtful encouragement and professional advice received from the following persons: Susan Alper, Professor Hardy George, Robert P. Little, Professor Seymour Mayne, Dr. Micheline Moisan, Dr. Myra Nan Rosenfeld, and Robert Stacey.

My thesis advisors, Professors Reesa Greenberg and Laurier Lacroix, both of Concordia University, have generously provided their time and expertise in an editorial and documentary manner throughout the preparation of this thesis. Dennis Reid of the Art Gallery of Ontario graciously accepted to serve as an outside reader. For their professional criticisms and support I am very grateful.

Credit finally must be given to my husband Robert C. Kennell, who in his capacity as a professional photographer, not only provided all of the required photographic services, of which only a minor part is represented here, but demonstrated unfailing patience, understanding and encouragement of the project. He also served as a marvellous listener.

## Footnotes - Introduction

1. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.
2. Charles Dickens and George Cruikshank, Papers read at a Clark Library Seminar on May 9, 1970 by J. Hillis Miller and David Borowitz, University of California, 1971, p. 44.
3. Frederick Antal, Hogarth and his Place in European Art, - London, Routledge & Kegan Paul, 1962: Chapter X: "Hogarth's Impact on English Art". Graham Reynolds, Victorian Painting, London, Studio Vista, 1966, pp. 194-195. Geoffrey Wakeman, Victorian Book Illustration, Newton Abbot, David & Charles, 1973, passim. Brenda D. Rix, Pictures for the Parlour, The English Reproductive Print from 1775 to 1900, Toronto, Art Gallery of Ontario, 1983, pp. 59-60, 63.
4. See Chapter I, footnotes 33 and 37 for Graham, Stevens, Varley, Carmichael and Lismer. For Morrice, see Lucie Dorais, "James Wilson Morrice (1865-1924); les années de formation", Master's thesis, Université de Montréal, 1980, and for Gagnon, see Albert H. Robson, Clarence A. Gagnon, Toronto, The Ryerson Press, 1938, and M.M.F.A., Canadian Artists' Files; see also footnote no. 9.
5. Bernard Genest, Massicotte et son temps, Montréal, Boréal Express, 1978. Nicole Guibault, "Henri Julien, Illustrateur de légendes", Master's thesis, Université Laval, Faculté des Lettres, May 1978 and her book: Henri Julien et la tradition orale, Montreal, Boréal Express, 1980.
6. Robert Stacey, Charles William Jefferys 1869-1951, exhibition, Kingston, Agnes Etherington Art Centre, Queen's University, 7 November - 12 December 1976 (travelled). Dennis Reid, Our Own Country Canada, Ottawa, National Museums of Canada, 1979, pp. 114-117, 300, 342, 344, 352-359 for references to Sandham. Hardy George, Henry Sandham (1842-1912), The Mr. and Mrs. Leo J. Heaps Loan Collection, exhibition, Montreal, Sir George Williams Art Galleries, Concordia University, 16 September - 5 October 1976. Kathryn L. Kollar, "John Arthur Fraser", Master's thesis, Concordia University, 1981. For Heming see Macdonald, Vol. I, 1967, pp. 420-424 and William Colgate, Canadian Art, Its Origins and Development (Toronto, The Ryerson Press, 1943), Toronto, McGraw-Hill Ryerson Limited, 1967, Chapter 16, p. 220. Lawren Harris contributed to Harper's in 1908-1909; see Jeremy Adamson, Lawren S. Harris, Toronto, Art Gallery of Ontario, 1978, p. 23. Ernest Thompson Seton was the author and illustrator of Art Anatomy of Animals, published in London and New York by Macmillan & Co. Ltd. in 1896; see also M.M.F.A., Canadian Artists' Files.
7. See Chapter II, passim.
8. Ibid., footnotes nos. 2, 79.

9. See footnote no. 6. Josée Ménard is also preparing a Master's thesis on Clarence Gagnon for Concordia University.
10. See footnote no. 5.
11. Michel Cauchon, L'iconographie de la légende québécoise, Ph.D. thesis, Université Laval, April 1979.
12. See footnote no. 6.
13. See Chapter II footnote no. 5 for Pantazzi and Ostiguy. Colgate, 1967, Chapter 16, pp. 220-227.
14. Gerald Stevens, Frederick Simpson Coburn, R.C.A., Toronto, The Ryerson Press, 1958.
15. H.A. Somerville, "The Illustrator of Drummond's Habitant Books", The Busy Man's Magazine, Vol. XVIII, no. 2, June 1909, pp. 28-36, III. R.H. Haviland, "Frederick Simpson Coburn, R.C.A., Illustrator of Dr. Drummond's 'Habitant' Poems", in the Montreal Standard, November 19, 1938. Edgar Andrew Collard, "The Poet and the Artist", The Gazette, Montreal, September 15, 1951 and "Coburn and Dr. Drummond", The Gazette, Montreal, June 4, 1960.
16. See Chapter I, footnote nos. 58 and 98.
17. Mrs. Evelyn Coburn is presently writing the artist's biography and Teri Coburn is preparing a film on the artist.
18. Moira Craig, née Drummond left a 'tin trunk' which contained documents relating to her father's medical practice and poetry on April 26, 1948. On May 8, 1968, Dr. D.D. Craig, Surgeon-Commander, and husband of Moira Drummond gave permanent rights to the contents of the trunk to the Osler Library.
19. There are also letters between Coburn's father and Dr. W.H. Drummond and letters between Putnam's and members of the Drummond family.
20. There are other versions of the biography: one is housed in the archives of Queen's University in Kingston and another is in the possession of Mr. W.H. Drummond, grandson of the poet. They are unpublished manuscripts with handwritten annotations. It was probably finished about 1935 by May Harvey Drummond, wife of the poet (See Osler, letter from F.S.C. to Mrs. Drummond of August 1, 1935, 439/10.23/18; see Appendix V). It was probably originally intended for publication (See letters between Moira D.D. Craig and Lorne Pierce of August 21, 1950 and September 11, 1950, Queen's University Archives). Professor Seymour Mayne, of the English Department at the University of Ottawa now intends to publish it. For the purposes of this thesis, the version in the hands of Mr. W.H. Drummond was consulted and referred to on a regular basis.



21. See Chapter III, pp. 85-88, and footnote no. 14.
22. O.P.A.C., letters from F.S.C. to Fréchette, nos. 1078-1134.
23. Lilian Birks, née Drummond, is still living and recalls meeting Coburn on several occasions. She received sketches by Coburn as gifts. See 1908.F.3, preparatory sketches. See also Chapter II, footnote no. 9.
24. Coburn, Le Violonneux, signed and dated lower right: "F.S. Coburn 1901", 67.4 x 47.6 cm., oil on canvas; Coburn, Scène de chantier, signed and dated lower right: "F.S. Coburn - 1900", 60 x 90.7 cm., oil on canvas; Coburn, The Sorcerer, 1900, 26 x 18" (Photo: The National Gallery of Canada, Photo Library).
25. See Chapter II, footnote no. 61.
26. Ibid.
27. See Chapter I, footnote no. 36.
28. See Appendices III and IV.
29. See Appendix IV, "Periodical Illustrations Not Yet Located or Identified".
30. Essentially, most of what remains in the way of painting from this period is in the Coburn Collection, Toronto; see Chapter I, p. 29 and footnote no. 87, 38; and Chapter III, pp. 113-114, and footnote no. 47, 48, 50.
31. Coburn was engaged directly by Dr. W.H. Drummond for the illustrations for The Habitant in 1897. Dr. W.H. Drummond was responsible for the costs involved for the printing of the first 1000 copies; any subsequent editions Putnam's printed. However, after The Habitant, it appears that the collaboration between Coburn and Dr. W.H. Drummond grew to include the American publishers Putnam's. The correspondence suggests that Coburn often dealt directly with Putnam's on subsequent occasions. See Chapter I, footnote no. 49. See also Chapter II, footnote nos. 42 and 43.
32. "Edward Hopper Objects", (letter from Hopper to the editor Nathaniel J. Pousette-Dart), The Art of Today, 6 (February 1935), p. 11, quoted in Gail Levin, Edward Hopper as Illustrator, New York, London, W.W. Norton & Co., in association with the Whitney Museum of American Art, 1970, p. 1.

CHAPTER I  
BIOGRAPHICAL SKETCH OF F.S. COBURN

Frederick Simpson Coburn devoted nearly thirty years of his life to the establishment of his career as an illustrator.<sup>1</sup> These included Coburn's formative years, his studies at home and in Europe where he spent twenty or so years until 1916, when he returned to Canada and officially opened his Montreal studio. We can divide this full and extremely active period of his life into four parts in order to facilitate an understanding of Coburn's career as an illustrator.

Coburn was born in Upper Melbourne in the Eastern Townships in 1871. He received his early schooling there until (the first part) 1886 when he moved to Montreal to pursue further studies. The second phase, from 1887 until his establishment in Antwerp in 1897 includes Coburn's education in such major centres as Montreal, New York, Berlin, Munich, Paris and London as well as his early magazine illustration commissions. Between 1897 and 1908, the third and most significant part, and the subject of this thesis, Coburn illustrated five books of Dr. W.H. Drummond's poems. While fulfilling these important commissions, Coburn was also executing illustrations for the works of Canadian, British and American authors such as Louis-Honoré Fréchette, Washington Irving (1783-1859), Charles Dickens, Edgar Allan Poe (1809-1849), Robert Browning (1812-1889) and Oliver Goldsmith (1728-1774). Between 1909 and 1916, the fourth part, Coburn

enjoyed a lucrative career as an accomplished illustrator, in which he received commissions to illustrate other works by Charles Dickens, as well as books by Bayard Taylor (1825-1878), and Anna Fuller (1853-1916). Coburn returned permanently to Canada and opened a studio in Montreal in 1916, the year his last known magazine illustration was published. Coburn then gave up his illustration work to concentrate on painting, particularly the renowned snow scenes which occupied him for the remainder of his life.<sup>2</sup>

There is sparse documentation for the early period of Coburn's life. A baptismal certificate confirms that Coburn was born in Upper Melbourne on March 18, 1871, to Newlands Coburn, of Scottish origin and Laura Annie Thomas, of United Empire Loyalist stock.<sup>3</sup> Coburn had a younger sister Annie (1872-1950) and two younger brothers, David Newlands (1874-1959) and Percy (1882-1959).<sup>4</sup> According to his biographers, one incident reveals Coburn's early propensity for drawing, particularly horses. Coburn was discovered sketching horses by a Mr. Ball, the local bank manager and horse breeder, who offered Coburn \$10.00 for a drawing of his own horse. The story, recounted often, apparently took place in 1881.<sup>5</sup> It is also frequently recalled that Coburn sketched horses in his prayer and hymn books during church services.<sup>6</sup>

From 1881 until 1886 Coburn attended St. Francis College in nearby Richmond. Later, he returned there, perhaps as early as 1890, to teach plain and ornamental penmanship, an aspect of illustration which concerned him greatly.<sup>7</sup>

Coburn's precocious interest in drawing was encouraged. According to Stevens, his work was apparently shown to William Notman (1826-1891)

of Notman Photographic Studios in Montreal and his employee Henry Sandham (1842-1910), who advised that Coburn "seek instruction at a recognized school of art".<sup>8</sup> Sandham, who had established himself as an artist-photographer and subsequently as an illustrator for such major American magazines as Century, Scribner's and Harper's, may have been influential in leading Coburn to do illustration work for American publishers and to become interested in a more practical orientation to his career.<sup>9</sup> In 1887 Coburn took up residence in Montreal, eager to leave the countryside for larger, more cosmopolitan centres. It is possible that Sandham and Notman encouraged Coburn to attend the Council of Arts and Manufactures in Montreal. There he studied under the 'French art teacher René Quentin' and C.S. Stevenson (active 1885).<sup>10</sup> Coburn later mentioned Stevenson's encouragement and support in a letter to Dr. Drummond:

...& poor Mr. Sam Stevenson (unfortunately he left us before I could ever express my gratitude to him for the advice & guidance he gave me at the time I most needed it) that I owe much of what has brought me where I am.<sup>11</sup>

Unlike the Art School of the Art Association of Montreal, the Council of Arts and Manufactures in Montreal emphasized a more practical orientation of art education.<sup>12</sup> It is recorded that Coburn attended evening art classes there. An advertisement in pen and ink by Coburn for Sabiston Litho Publishing Company suggests that he worked for them during the day.<sup>13</sup> This helps to explain Coburn's early awareness and subsequent concern for the mechanical and practical aspects of illustration.<sup>14</sup>

Coburn's first known published illustrations date from 1888.<sup>15</sup>

Significantly, they were sketches copied from photographs for the large format magazine The Dominion Illustrated. The photographer Bennetto is given credit, while Coburn's signature appears subtly in the lower left corner of each pen and ink sketch. Pen and ink sketches executed entirely by Coburn were published the following year in The Dominion Illustrated.<sup>16</sup>

In spite of Coburn's early success in obtaining some commissions for illustrations, he continued his formal training. In 1889, 1890 and 1891, he travelled back and forth between New York and Berlin. In Berlin, he studied at the Academy under Franz Skarbina (1849-1910) and Julius Ehrentraut (1841-?), two established artists of genre.<sup>17</sup> The Canadian artist C.W. Jefferys (1869-1951) was probably another source of inspiration for Coburn. He may have met Jefferys while he intermittently attended the Carl Hecker Art School in New York between 1890 and 1892.<sup>18</sup> Jefferys, like other Canadian artists, had been working in New York, and like Sandham, had contributed to American magazines such as Harper's, Century and McClure's.<sup>19</sup>

Documentation establishes Coburn's attendance at the Berlin Academy until May 4, 1891. According to Stevens and other art journalists, Coburn travelled from Berlin to Munich where he may have studied briefly.<sup>20</sup> Signed and dated sketches from Potsdam, Prague, Salzburg, Vienna and Leopoldsdurg, indicate that Coburn travelled widely in Europe and returned home for a short visit before settling in Paris.<sup>21</sup> Coburn finally arrived in Paris and registered with the Préfecture on April 23, 1892. On April 25, he enrolled in the Ecole Nationale et Supérieure des Beaux-Arts, in the atelier of the well-known Academic artist

Jean-Léon Gérôme (1824-1904).<sup>22</sup> The Canadian sculptor George William Hill (1862-1934), who had attended the Ecole Nationale et Supérieure des Beaux-Arts himself, had advised Coburn to study there.<sup>23</sup>

Between the years 1893 and 1896, Coburn probably continued to study in Gérôme's atelier. He also contributed sketches executed from photographs to McClure's Magazine in New York during this period.<sup>24</sup>

While at school in New York, Coburn may have made contact with McClure's. From correspondence and copyright, we can safely assume that Coburn was employed by McClure's from July 1893 until December 1896.<sup>25</sup> Coburn's role, however, appears to have been rather limited. In the published articles it is only occasionally mentioned that the sketches were executed from photographs. Coburn is never given credit; only his initials or signature appear in the pen and ink sketches. Coburn illustrated the work of various authors and often was not the only artist who prepared illustrations for a particular article. This confirms that his contact was with McClure's and not with the authors. The sketches are frequently depictions of houses situated in intimate English-type landscapes. Generally, these views are of geographical locations probably never visited by Coburn. The format of McClure's Magazine was small, similar to that of a literary book, with the illustrations carrying their captions below.<sup>26</sup> Coburn did not work exclusively for McClure's; he also contributed sketches from photos to Harper's Weekly, Harper's New Monthly Magazine and Scribner's Magazine.<sup>27</sup>

Coburn's exposure to the American publishing arena resulted in his familiarity with the work of contemporary American illustrators such as Frederic Remington (1861-1909) and American author/historians such

as Thomas Nelson Page (1853-1922) and Virginia Frazer Boyle (1863-1939).<sup>28</sup>

Quite different from Coburn's work for McClure's were his pen and ink with wash illustrations which appeared in The Monthly Illustrator in 1895.<sup>29</sup> They are indicative of the nature of Coburn's studies at that time; they are typical academic sketches of models in the studio, executed from life.

Coburn's art training which was strong in draughtsmanship, was further encouraged at the Slade School of Art, a department of University College in London where he spent the year 1896-1897.<sup>30</sup> There he studied under Professors Frederick Brown (1851-1941) and Henry Tonks (1862-1937).<sup>31</sup> Drawing was a tradition at the Slade, which boasted a succession of great draughtsmen such as Augustus John (1878-1961), William Rothenstein (1872-1945) and William Orpen (1878-1931), with whom Coburn may have had contact.<sup>32</sup> The Slade School followed the French academic tradition.<sup>33</sup> Alphonse Legros (1837-1911) had been its director until 1894 and his successor Henry Tonks encouraged the study of the Antique and Old Masters, with emphasis on drawing.

While in London, Coburn was further prepared for a career in illustration by his almost certain exposure to the works of the American author/illustrator Joseph Pennell (1857-1926), who had been working in Britain at that time. Pennell, a follower of Whistler (1834-1903), was concerned with current problems of photo-mechanical reproduction processes and their restrictions, and had lectured at the Slade School of Art (1894-1895) just prior to Coburn's enrollment there.<sup>34</sup> Perhaps, in part due to Pennell, Coburn was able to successfully make the transition to drawing for photo-mechanical reproduction.<sup>35</sup>

In order to continue his already impressive academic education, Coburn proceeded from the Slade School in London to enroll in the Institute in Antwerp in 1897 in the studio of the Director Albrecht de Vriendt (1843-1900) and his brother Juliaan de Vriendt (1842-1935).<sup>36</sup> According to Stevens, Coburn was attracted to Belgium and Holland by what he had seen of the art of the 'Hague School' during visits there.<sup>37</sup> Correspondence, school registration forms, newspaper articles, paintings and sketches clearly document Coburn's years in Antwerp. At the Institute in Antwerp, Coburn passed an exam, in which he received a first in drawing and composition and second in painting out of a class of thirty.<sup>38</sup> The following year, he won the Belgian 'Goot' subsidy, which provided three years of free tuition, models, studio space, and access to the art libraries.<sup>39</sup> According to a letter from Coburn to Fréchette, Albrecht de Vriendt encouraged Coburn in his illustration work:

The Director of the Academy here has offered to assist me in every way possible & I hope to put in these pictures (illustrations) my very best work.<sup>40</sup>

Furthermore, Albrecht de Vriendt offered to exhibit Coburn's illustrations:

The Director of the Academy here who has taken much interest in my illustrations has asked to have me exhibit them at the Spring exhibition, but I fear it will be impossible, since time is pressing...<sup>41</sup>

Although Coburn made frequent trips home, usually during the summer months, his address in Antwerp on Rempart des Béguines never varied during his extended stay there between 1897 and 1914.<sup>42</sup> We know largely through correspondence that Coburn thoroughly enjoyed the European milieu, occasionally visiting Paris, London and Holland, and



that he preferred Brussels to Paris, because it was cheaper and less "ponderous."<sup>43</sup> However, Coburn chose to live in Antwerp, not Brussels, probably because he found Antwerp more conservative. More reactionary in its cultural outlook, Antwerp was proud of its traditions, its Flemish language and established academic institutions. On the other hand, Brussels was a francophone city which enjoyed closer contacts with Paris, and significantly was home to the avant-garde movement Les XX from 1884 until 1893.<sup>44</sup>

The actual date of Coburn's introduction to Dr. W.H. Drummond remains unknown; Coburn had returned home to Canada for a short visit prior to his move to London in 1896 and his subsequent establishment in Belgium. It must have been at this time, in 1896, that his former Council of Arts and Manufactures teacher, C.S. Stevenson, introduced Coburn to Dr. W.H. Drummond.<sup>45</sup> Dr. W.H. Drummond, who was born in Ireland, succeeded in becoming a medical doctor, despite many hardships, such as the loss of his father, and financial burdens.<sup>46</sup> By 1896 a few of his poems had been sporadically published in magazines and on two occasions were accompanied by other artists' illustrations.<sup>47</sup> Encouraged chiefly by his wife and brother, Dr. W. H. Drummond sought to have a collection of his poems, The Habitant and Other French-Canadian Poems, published in book form and illustrated by Coburn.<sup>48</sup> In 1897 the New York publisher, G.P. Putnam's Sons, agreed to publish the book on the condition that Dr. W.H. Drummond pay for the initial 1000 copies. When these quickly sold out by subscription, Putnam's, as stipulated, was obliged to bring out a second edition, and subsequently, to fill the demand, forty-one more

editions.<sup>49</sup> Dr. W.H. Drummond's The Habitant was soon followed by Phil-o-rum's Canoe and Madeline Vercheres in 1898.<sup>50</sup> Although the book consisted of only two poems, it was again accompanied by Coburn's dramatic illustrations. Coburn had gone so far as to have Phil-o-rum himself sit as a model.<sup>51</sup> The next year Coburn illustrated Christmas in French Canada (B.1) by the French-Canadian poet Louis-Honoré Fréchet.<sup>52</sup> Correspondence indicates that Coburn enjoyed Fréchet's friendship as well as his patronage and collaboration, a relationship similar to that which he had with Dr. W.H. Drummond.<sup>53</sup> During summer visits home from Belgium, Coburn, on the suggestion of the Canadian artist Maurice Cullen (1866-1934), visited Beaupré, an area he found suitable for the execution of on-the-spot sketches required for his illustration commissions. Although never confirmed in the literature on Cullen, Coburn's friendship with Cullen, as asserted by various art historians, has been documented through photographs and correspondence.<sup>54</sup>

The publisher G.P. Putnam's gradually began to play a major role in the collaboration between Coburn and Dr. W.H. Drummond.<sup>55</sup> Putnam's was found to be sensitive to the artistic aspects of both the poetry and accompanying illustrations which resulted in the publication of a technically high quality book. This is particularly evident in the production of Dr. W.H. Drummond's Johnnie Courteau in 1901, and subsequently The Voyageur in 1905.

With the premature death of Dr. Drummond in 1907, this very amiable and fruitful collaboration came to an abrupt end. However, Mrs. Drummond brought together Dr. Drummond's last remaining unpublished poems and

engaged Coburn to execute the accompanying illustrations. The Great Fight, published posthumously in 1908, contained not only the poems and illustrations, but also a biographical sketch written by Mrs. Drummond, in which she praised the collaboration between Coburn and Dr. W.H. Drummond.<sup>56</sup> In a letter to Putnam's concerning the illustrations for The Great Fight, Mrs. Drummond wrote:

We all feel with you that it is most fortunate Mr. Coburn has again been able to undertake the illustrations as it would be quite impossible to find anyone work (sic) in sympathy with Dr. Drummond's ideas or better able to carry them out.<sup>57</sup>

It was a particularly sad time for Coburn. With Fr  chette's death as well in 1908, he had lost his two major patrons. However, primarily due to Dr. W.H. Drummond and their collaboration, Coburn had already sufficiently established a reputation for himself as an illustrator. Both Dr. W.H. Drummond and Coburn had achieved renown in Canada and the United States. Dr. Drummond's place in Canadian literature was secured and Coburn had become a successful illustrator. Moreover, Coburn's original works, which served as illustrations for Dr. W.H. Drummond's poetry, had been exhibited in Montreal as early as 1900, where they had been well-received.<sup>58</sup>

Putnam's, impressed with his illustrations for Dr. W.H. Drummond's poetry, continued to commission illustrations from Coburn for a long time after Dr. Drummond's death.<sup>59</sup> In fact, as early as 1899 Coburn had executed illustrations for various other books such as Washington Irving's The Legend of Sleepy Hollow (B.3) and Rip van Winkle (B.2). These required a type of illustration similar to those created for Dr. W.H. Drummond's poetry. Irving's stories were dramatizations of old

New England legends, not unlike the legends and customs surrounding the French-Canadian habitant. Despite their British origin, the works by Charles Dickens (B.5,B.6) and Oliver Goldsmith, (B.9,B.10) illustrated by Coburn for Putnam's during these years, were also close in characterization and historical nature to Dr. W.H. Drummond's poetry.<sup>60</sup> Only two commissions, The Works of Edgar Allan Poe (B.7) in 1902 and Robert Browning's The Last Ride Together (B.8) in 1906, required a radically different interpretation, both artistically and mechanically.<sup>61</sup> In fact, the only instance in which Coburn adopted the woodcut, instead of the usual pen and ink or oil, was for the Browning illustrations. In letters to Dr. W.H. Drummond, Coburn himself had noted the need for a change with the Poe illustrations.<sup>62</sup>

Despite Coburn's established reputation in Canada and the United States as the Drummond poetry illustrator and despite the fact that his major illustration commissions were originating in New York and his studies at the Institute in Antwerp had been completed, he maintained his residence in Antwerp long after both Dr. W.H. Drummond's and Fr chet te's deaths.<sup>63</sup> We can, however, presume that Coburn prolonged his stay in Antwerp mainly because of Malvina Scheepers (1870-1933), painter and daughter of a Belgian architect. Coburn's studio apartment, designed by Mr. Edward Scheepers, her father, was situated on top of the Scheepers' residence.<sup>64</sup> Although we know that Coburn later married Malvina, the subject of numerous paintings by Coburn, it has yet to be determined exactly when and where they were married. It is likely that the marriage took place in the Eastern Townships, where they finally settled when war broke out in Europe.<sup>65</sup>

The European environment appealed to Coburn, who was reputed to have been conversant in Dutch, Flemish, and German, as well as fluent in both French and English.<sup>66</sup> Coburn insisted on the vitality of Europe's cultural milieu and lamented the lack of encouragement of the arts in Canada. He described the situation abroad in a letter:

It is in the air, and that is precisely why I prefer to remain here where I can breathe it most. Here I have artistic associations of the highest order, the stimulus of an artistic environment, a really unique opportunity for the highest artistic development. All of which I lack at home....

There is culture in Montreal & music & art and all the accompaniment of a high civilization but it is exclusive, expensive, it is patronized by the few, it is not in the air.

Many ask me why I stay over here so long - I explain this to you because I feel you will understand. I want to play high, for the best that's going, & here's where the big players are. If I can keep my head up here I can easily survive at home, but in the meantime, I want to get the best there is in Art-music, painting, literature & drama to develop my aesthetic taste the technical side of my art to the fullest & possible extent.<sup>67</sup>

Coburn had developed an interest in the Belgian art milieu. He maintained contact with contemporary Belgian artists living in Agterbosch, near Antwerp. At Agterbosch, he studied under the Belgian Symbolist painter Jakob Smits (1855-1928) on at least one occasion in 1903 and probably visited Agterbosch on a regular basis.<sup>68</sup> It is also noted that Coburn went on sketching trips with the Belgian artist W. Jansen (1871-?).<sup>69</sup> Furthermore, according to Stevens, Coburn also worked under the brothers Jacob (1837-1899), Matthew (1839-1917) and Willem Maris (1844-1910), artists of the 'Hague School' in Holland.<sup>70</sup> Coburn also attended current exhibitions devoted to Old Masters such as Jordaens, Rembrandt and Van Dyke, held in Ghent and Antwerp.<sup>71</sup>

While executing illustrations for Putnam's in New York, Coburn was also contributing to London's Illustrated Sporting and Dramatic News.<sup>72</sup> Coburn's European location was of further aid in that, being physically closer to the original, intended settings, it allowed him to create illustrations for the classic English literature of Tennyson (in 1909, B.11) and Dickens (in 1911, B.12) with more accuracy and verisimilitude.<sup>73</sup> Coburn was then largely occupied with the illustration of previously published and illustrated literature, for example, the Tennyson and Dickens works, and while residing in a European milieu was better able to draw on established traditions and sources for inspiration. Moreover, The Works of Alfred Lord Tennyson (B.11) were accompanied by illustrations by both Coburn and the French artist Gustave Doré (1832-1883).<sup>74</sup> Coburn's desire for accuracy prompted him to visit Ireland in conjunction with his illustrations for the Goldsmith literature,<sup>75</sup> and he probably travelled to Venice in 1912 to prepare illustrations for Venetian June by Anna Fuller (B.14), published in 1913.<sup>76</sup> Signed, dated and inscribed pictures indicate that Coburn also visited Holland in 1912 and 1913.<sup>77</sup> Coburn's extensive travelling and foreign residence brought the required international flavour to his illustrations for Bayard Taylor's Boys of Other Countries (B.13).<sup>78</sup> Coburn's immersion into Belgian life is also demonstrated by his illustrations for the Flemish Legend of Misery which he himself translated into English.<sup>79</sup>

We are left with the feeling that if war had not disrupted his life in Antwerp, Coburn would have continued to live there. When war did break out in 1914, Coburn was visiting Upper Melbourne, Quebec,

having left his belongings in his apartment in Antwerp.<sup>80</sup> Coburn, as suggested through the correspondence, had every intention of eventually returning to Antwerp. However, when Malvina Scheepers, who was then in Middelburg, Holland, could not return to German-occupied Antwerp, Coburn apparently arranged for her trip to Canada in 1915.<sup>81</sup> Soon after they were married.

From 1916, when Coburn opened his Montreal studio, until 1952, he commuted between there and Upper Melbourne.<sup>82</sup> From 1916 on both Coburn and his wife regularly exhibited with the R.C.A.<sup>83</sup>

A change is detected in Coburn's style in his last known illustrations published in the Farmers' Magazine (1915-1916).<sup>84</sup> In fact, there are other clues found in previous book and magazine illustrations which alert us to the fact that Coburn was gradually leaning towards a new direction in his artistic life, away from illustration, to concentrate on painting which focused on Canadian scenery. Encouraged by Maurice Cullen, whom he may have met as early as 1896,<sup>85</sup> when they both painted at Beaupré, Coburn began to paint the surrounding Canadian countryside in much the same manner as he had done in Belgium. Moreover, it is sometimes difficult to identify the location, whether Belgium or Canada, where Coburn's sketches were executed.<sup>86</sup> The soft rolling hills of the Eastern Townships frequently resemble the terrain of the more rural areas of Belgium.

Coburn had always wanted the time to paint, unrestricted by the technical limitations inherent in the new photo-mechanical reproduction processes at that time. In describing Coburn's work in Antwerp, one critic noted:

He divides his time between illustrative work and painting. Needless to say, it is upon the latter that he hopes to build his reputation.<sup>87</sup>

Even when he was busy with his early illustration commissions, the critics were aware of Coburn's real aspirations:

He has wisely chosen for the present the "more lucrative branches of the craft" and does his "level best" in them, believing that that habit will not be useless when he devotes himself entirely to the higher branches of his profession.<sup>88</sup>

In a letter to Mrs. Drummond in 1913 Coburn had insisted that he was not under contract with Putnam's and that he was slowly dropping his illustrating in order to take up painting more seriously.<sup>89</sup> Another factor which may have contributed to Coburn's abandonment of illustration work was J. Bishop Putnam's death in 1915.<sup>90</sup> Coburn had developed quite a close relationship with the Putnam family, which probably deteriorated after Mr. Putnam's death. Coburn's very lucrative and active career as an illustrator, which made possible his European residence, travels and return trips home, was therefore difficult for him to forsake. However, Coburn's drive to be an artist who was a creator, rather than simply an illustrator, caused him to aspire to a full-fledged career as a painter. Coburn's subsequent treatment of the renowned Canadian snow scene demonstrates his disciplined attitude towards his work, already established throughout his illustration commissions. Coburn attacked the same theme of winter and horses and sleighs in the snow, repeatedly, each time studying the various changing components, such as the sky, the snow, and the figures. The theme served as a basis for exploration of his formal aims. He found what he wanted and stayed with it, repeating it again and again, with



variations, until it was recognized as his own.<sup>91</sup>

Coburn was soon successful with his new subject matter, and became an Associate Member of the R.C.A. in 1920. He was elected a Member in 1928, a Senior Member in 1941 and Council Painter from 1929 to 1931 and 1933 to 1941.<sup>92</sup> Coburn established contact with two of Montreal's major art dealers, Frank Stevens and William Watson, who readily sold and exhibited his paintings.<sup>93</sup> Coburn enjoyed the patronage of the prominent Montrealer, Mr. Harry Norton, whose collection of paintings by Coburn included not only Coburn's most typical snow scenes, but also summer scenes of the Norton's Edgewater Farm in the Eastern Townships.<sup>94</sup> Coburn's work was represented in the Imperial Gallery of Art exhibition in London in 1928, and the following year Coburn won the Jessie Dow prize from the Spring Exhibition of the A.A.M.<sup>95</sup>

While on a trip back to Antwerp in 1933, Coburn's wife Malvina died of cancer.<sup>96</sup> The same year Coburn became a member of The Pen and Pencil Club of Montreal and later was its President in 1941-1942.<sup>97</sup> Despite Coburn's new subject matter, his earlier illustrations continued to be remembered. On several occasions, in 1917 and later in the 'thirties, the illustrations for Dr. W.H. Drummond's poetry were exhibited.<sup>98</sup> During the late 'thirties and 'forties a Montreal dancer, Carlotta, subsequently became a central subject both for his painting and photography.<sup>99</sup>

Whatever Coburn attempted in the way of the arts he did so with great enthusiasm and dedication, and achieved the technical knowhow beforehand. Coburn achieved success as an illustrator, which he managed to transform into a very lucrative career as a painter. The long and gradual transition blurs the distinctions normally made between the two.

Throughout his career as an illustrator, Coburn insisted on his elevated status as the artist who illustrated. He aspired to high quality and resisted a more mechanical role, which prepared him for the later part of his career as a painter. At the turn of the century, the respective roles of illustrators, artists, photographers and engravers, in both North America and Europe, were not clearly defined, which allowed for a variety of levels and standards, and as a result permitted Coburn to bring a high artistic level to his illustrations.

Thus, before proceeding with a discussion of Coburn's illustrations, a thorough understanding and appreciation of Coburn's enviable relationship and successful collaboration with Dr. W.H. Drummond, as well as a knowledge of the new technical processes then available, and the attitudes towards illustration, are required to situate Coburn in a more appropriate context.

## Footnotes - Chapter I

1. See Appendix VI.

2. Coburn was not totally preoccupied with the snow scene for the remainder of his life. One encounters for instance a period of his life devoted to the depiction of Carlotta, a Montreal dancer. The Coburn Collection in Toronto includes a large number of portraits of Carlotta on canvas as well as very accomplished photographs of her by Coburn. Furthermore, still-lives of flowers and summer scenes are also found among Coburn's later works.
3. Coburn Collection, Toronto. Documentation consists of letters, newspaper clippings, diaries, photographs, autograph book, etc., but little dating from this early period. F.S.C.'s father, Newlands, was the First Postmaster of Upper Melbourne, Coburn Collection, Toronto. F.S.C.'s birth date, Coburn Collection, Toronto, baptismal certificate.
4. Coburn Collection, Toronto, baptismal and death certificates and related documentation concerning F.S.C.'s family. David became a Presbyterian and then United Church minister. When F.S.C.'s mother died in 1891, Annie took care of Percy. Percy joined the McGraw Hill publishing company in New York.
5. Stevens, 1958, p. 1. Louis-C. O'Neil, "Frederick Simpson Coburn, peintre à sa retraite", Sherbrooke, La Tribune, May 8, 1959, p. 16, and September 29, 1959, p. 1. Betty Bradshaw, "Thomas (sic) Coburn, Famed Canadian Artist Spends Busy Retirement at Melbourne", Sherbrooke-Record, March 10, 1956, p. 1. Diane Kinsman, "F.S. Coburn - Third Period Horse Teams in Winter Landscapes are Most Desirable Works", The Canadian Art Investor's Guide, Vol. 1, no. 1, March 1975, p. 8.
6. Stevens, 1958, p. 1. Louis-C. O'Neil, May 8, 1959, p. 16. Louis-C. O'Neil, September 29, 1959, p. 1.
7. Coburn Collection, Toronto, The Red Journal, unidentified newspaper clipping, dated circa 1890; Diploma from the "Third Annual Exhibition of the Eastern Townships Agricultural Association", Sherbrooke, September 13-16, 1887, Awarded to F.S.C. for "Ornamental Penmanship & Flourishing". Sherbrooke-Record, May 27, 1960: "When they (Coburn and his wife) returned to Canada 1898, one of Coburn's pastimes was lecturing in penmanship at St. Francis High School". O.P.A.C., letter from Edith Drummond to Henry J. Morgan, December 19, 1908, no. 1809.

8. Stevens, 1958, p. 2. Ken Saltmarche, "End of Era in Canadian Painting", Windsor Daily Star, June 18, 1960. Coburn may have had the opportunity to meet Sandham despite the fact that Sandham had in principle left for Boston in 1880, because on occasion he returned to the Montreal area in addition to travelling to England, Brittany, France and Belgium. See Dennis Reid, Our Own Country Canada, Ottawa, National Museums of Canada, 1979, pp. 357-359, and Hardy George, Henry Sandham (1842-1912), The Mr. and Mrs. Leo J. Heaps Loan Collection, exhibition, Montreal, Sir George Williams Art Galleries, Concordia University, 1976.
9. Hardy George, 1976. M.M.F.A. Library, Canadian Artists' Files, Henry Sandham. It is also interesting to note that Sandham had illustrated some works by Edgar Allan Poe in 1888 (Boston, Estes & Lauriat) and Coburn illustrated The Complete Works of Edgar Allan Poe in 1902; see Appendix III. Dennis Reid, Our Own Country Canada, Ottawa, National Gallery, National Museums of Canada, 1979, p. 94.
10. J. Russel Harper, Early Painters & Engravers in Canada, Toronto, University of Toronto Press, 1981, p. 299, S.C. (sic) Stevenson. Otherwise there is little documentation concerning Stevenson and the Council of Arts and Manufactures school, despite the fact that this information is generally accepted and repeated through the newspaper clippings concerning Coburn. Stevens, 1958, p. 2. Somerville, 1909, p. 29. Coburn Collection, Toronto, unidentified newspaper clipping, The Red Journal, "M. René Quentin, peintre distingué, qui nous est venu de France, il y a quelques mois seulement, un professeur de dessin et de peinture que pourraient lui envier bein des écoles plus avancées. Parmi les élèves qui suivent les cours de M. Quentin se trouve un jeune anglais de 16 ans, de Melbourne, près de Richmond,..." Evening art classes are mentioned in an undated newspaper clipping in the Coburn Collection, Toronto: Montreal, circa 1891/2: "A Montreal Artist's Success".
11. Drummond Collection, Montreal, letter from F.S.C to W.H.D. of February 1, 1906; see Appendix V.
12. Council of Arts and Manufactures of the Province of Quebec, Practical Schools, Report, 1885, McGill, McLennan Library, Department of Rare Books and Special Collections: "The Council of Arts and Manufactures, with the intention of affording every facility to Mechanics, Artisans and Apprentices, and such others as may desire to acquire a knowledge of drawing with a view to its practical application in the various trades and branches of industry, has established Free Evening Drawing Classes in Montreal, Quebec and other places in the Province."

13. Coburn Collection, Toronto, advertisement by Coburn for "The Sabiston Litho & Pub. Co., Montreal, Publishers, Photo-Engravers, Lithographers, Fine Color Printers", pen and ink and charcoal with wash on paper, 63.5 x 52.4 cm.
14. See Chapter II, pp. 58-60.
15. An unpublished illustration in pen and ink of a diploma by F.S.C. of 1888 has also been identified; see Appendix IV.
16. "Our Canadian Industries - Ogilvie & Co.'s "Royal Mills" in The Dominion Illustrated, July 6, 1889 and sketches of the "Montreal Bicycle Races" in The Dominion Illustrated, September 14, 1889; see Appendix IV.
17. Coburn Collection, Toronto, postcard from F.S.C. to his mother dated March 18, 1889 from the Berlin Academy; postcard from F.S.C. to his mother dated June 29, 1890; ship document, S.S. Wieland, Coburn is listed as a passenger, March 12, 1891; postcard from F.S.C. to his mother from on the steamer off "Sandy Hook", N.Y. of March 12, 1891; Coburn's mother dies while he is in Berlin in 1891, see The Red Journal; diploma; anatomical drawings by F.S.C. of which two are signed and dated: "Coburn/Berlin 91", charcoal on paper, 58 x 43 cm., and "F.S. Coburn/'Nov. 91", charcoal on paper, 68 x 54 cm.
18. Coburn Collection, Toronto, The Red Journal, unidentified newspaper clipping; charcoal sketch, signed and dated "F.S. Coburn/N.Y. Dec. 90" 53.3 x 41.1 cm.; letters from Carl Hecker to F.S.C. of December 20, 1892 and October (?) 1892, with letterhead and envelope from "The Carl Hecker Art School, 6 West 14th Street, Rooms 8,9 & 10, New York".  
  
The letters from Carl also Hecker indicate that Coburn enjoyed a close friendship with Carl Hecker and his family in New York. However, Carl Hecker does not appear in any biographical dictionaries of American artists, and nor does the school appear to be listed therein. Only a Portrait of a Gentleman signed and dated 1865 by Carl Hecker has come onto the market, New York, Sotheby Parke Bernet, sale no. 3691, lot 453, November 12-16, 1974, 77.2 x 64.2 cm., ill. (letter from Arleen Pancza-Graham, Technician, Archives of American Art of February 6, 1984 to the author). The New York Public Library was unable to provide me with further information.
19. Stacey, 1976, p. 9.
20. For Berlin, see Coburn Collection, Toronto, certificate from the Koniglichen Academischen Hochschule dated May 4, 1891. There is no confirming documentation concerning Coburn's sojourn in Munich, except that it is almost invariably repeated throughout the newspaper articles. Stevens, 1958, p. 3.

21. Coburn Collection, Toronto, pencil sketches on paper: a) inscribed: "COBURN", dated March 20, 1892, 17.2 x 10.5 cm.; b) inscribed: "Dresden", signed: "COBURN", dated 1892, 18.6 x 11.8 cm.; c) inscribed: "Prague", signed: "COBURN", dated April 2, 1892, 18.6 x 11.8 cm.; d) inscribed: "Vienna", signed "COBURN", dated April 4, 1892, 18.6 x 11.8 cm.; e) inscribed: "Salzburg"; signed: "COBURN", dated April 1892, 18.6 x 11.8 cm.; f) inscribed: "Leopoldsburg", signed: "COBURN", dated April 6, 1892, 18.6 x 11.8 cm. Coburn Collection, Toronto, black crayon sketch on paper, 25.9 x 20.3 cm., signed and dated: "COBURN", August 1892; inscribed: "Brompton Lake".
22. Coburn Collection, Toronto, Coburn's registration with the Préfecture de Police in Paris, April 23, 1892, where Berlin is listed as his last residence. Coburn's 'inscription' at the Ecole Nationale & Spéciale des Beaux-Arts, in the atelier of M. Gérôme, April 25, 1892. This information has been confirmed through correspondence with the Ecole nationale supérieure des Beaux-Arts (letter to the author dated July 19, 1982). See also Allaire, 1982, p. 100 and Weinberg, 1981, p. 84.
23. Coburn Collection, Toronto, letter from George Hill to F.S.C. of July 21, 1889. See also Macdonald, 1967, p. 442 re: George Hill.
24. Appendix IV. Coburn was not the only Canadian artist who contributed sketches executed from photographs for use as illustrations for American magazines. John Arthur Fraser (1838-1898) was also in this habit. See Kathryn L. Kollar, John Arthur Fraser, M.A. thesis, Concordia University, 1981, p. 125.
25. McClure's held the copyright on the illustrations as is evidenced from The Critic, 1894; see Appendix IV. See also, Coburn Collection, Toronto, letter from McClure's, of January 5, 1893; see Appendix V.
26. See Chapter II, p.65, and footnote no. 94.
27. See Appendix IV.
28. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.
29. See Appendix IV. The illustration of the "Student's Sister", included in this article by F.S.C. is in the Coburn Collection, Toronto, charcoal on paper, 58.5 x 44.4 cm. Furthermore numerous other academic studies of both male and female nude models by Coburn are found in the Coburn Collection, Toronto.

30. Stevens, 1958, p. 4. Coburn is included in the 'College Calendar' for the academic year 1896-1897 (letter to the author from University College, London, of July 6, 1983. Coburn Collection, Toronto, two black crayon sketches on paper, each 30.5 x 25.2 cm., signed and dated respectively: "F.S.C." and "COBURN"; and each "1897"; inscribed respectively: "Holmwood" and "Surrey".
31. See Bénézit, Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs, 1976, t. 10, pp. 223-224 for Henry Tonks. He was reputedly an illustrator and formerly a surgeon and good anatomist, Augustus John, Chiaroscuro, Fragments of Autobiography: First Series, London, Johnathan Cape, 1952, p. 41.
32. Augustus John attended the Slade between 1894 and 1899; see Catalogue of an Exhibition of Drawings and Paintings by Augustus John, The Arts Council of Great Britain, 1948, and Augustus John, Chiaroscuro, 1952, and A.D. Fraser Jenkins, Augustus John Studies for Composition, National Museum of Wales, Cardiff, 15 April - 21 May 1978.

William Orpen attended the Slade between 1897 and 1899; see William Orpen (1878-1931), A Centenary Exhibition, 1 November - 15 December 1978, The National Gallery of Ireland, Dublin.

William Rothenstein attended the Slade from 1888; see William Rothenstein (1872-1945), London, Ernest & Benn Ltd., 1923, and Since Fifty, Men and Memories 1922-1928, Recollections of William Rothenstein, London, Faber & Faber, 1939.

For a general remark to the draughting tradition at the Slade, see Paul Duval, Canadian Drawings and Prints, Toronto, Burns and MacEachern, 1952, n.p., page 6 of text.

33. The Slade was apparently considered revolutionary in its day, in terms of methodology. The French Academic tradition relied on drawing and in particular line drawing versus the then English tradition which emphasized shadow, sometimes referred to as stumping, see Catalogue of an Exhibition of Drawings and Paintings by Augustus John, 1948, p. 2. "The heroes" of the school included Degas, Fantin Latour, Whistler, Manet, Rodin, Carrierre, Dalou, and Puvis de Chavannes", see A.D. Fraser Jenkins, 1978, n.p., cat. no. 1. Whistler was also reported as having visited the Slade on occasion; see Augustus John, Chiaroscuro, 1952, p. 48. The Canadian artist Robert Harris (1849-1919) had also attended the Slade under Legros. Harris too commented on the emphasis on drawing, see Some Pages from an Artist's Life, Robert Harris, Memorial Gallery and Public Library, Charlottetown, P.E.I., n.d., pp. 18-19, see M.M.F.A., library, Canadian Artists' Files, under Robert Harris. Other Canadian artists who attended

the Slade were James L. Graham (active 1891-1920) and Dorothy Stevens (1887-1966), see M.M.F.A., library, Canadian Artists' Files, under Graham and Stevens and M.M.F.A., sketchbooks, Montreal, Herald, April 5, 1910.

34. See Chapter II, p. 58 and footnote no. 69.
35. Some Canadian artists, such as Sandham, were not as successful in making the transition; see footnote 8.
36. Coburn Collection, Toronto, registration forms for the Koninklijke Academie der Schoone Kunsten Van Antwerpen for the years 1897-1899, 1899-1900 and 1900-1901. Stevens, 1958, p. 5. We know that Coburn resided in Belgium and attended the Institute there from 1897 until 1901 from additional documentation: Osler, letter from F.S.C. to W.H.D. of December 21, 1897, 439/10.9/1; Osler, letter from N.C. to W.H.D. of January 8, 1898, 439/10.7/1; O.P.A.C., letter from F.S.C. to Fréchette of October 31, 1898, nos. 1078-1080; O.P.A.C., letters from F.S.C. to Fréchette of January 10 and 11, 1899, nos. 1081-1086; O.P.A.C., letters from F.S.C. to Fréchette of February 6 and 24, 1899, nos. 1087-1098; O.P.A.C., letters from F.S.C. to Fréchette of March 2 and 11, 1899, nos. 1099-1103; O.P.A.C., letter from F.S.C. to Fréchette of April 17, 1899, no. 1104; See also, Montreal, Herald, October 7, 1899: "Coburn is residing in Europe while attending one of the leading continental schools of Europe." O.P.A.C., letters from F.S.C. to Fréchette, January 9 and 12, 1900, nos. 1106-1124; O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; O.P.A.C., letter from F.S.C. to Fréchette of April 28, 1900, nos. 1125-1127; O.P.A.C., letter from F.S.C. to Fréchette of May 13, 1900, nos. 1128-1130; Osler, letter from F.S.C. to W.H.D., of December 12, 1900, 439/17.3/38; Osler, letter from F.S.C. to W.H.D. of March 14, 1901, 439/17.3/39; Drummond Collection, Montreal, letter from F.S.C. to W.H.D., March 22, 1901; Drummond Collection, Montreal, letter from F.S.C. to W.H.D., of November 9, 1901; Coburn Collection, Toronto, coloured pastel and a charcoal sketch of female nude on paper, 45.7 x 25.4 cm., signed and dated and inscribed: "F.S. Coburn Antwerp, 1901"; see Appendix V. Although the author neglected to receive any answers to requests for information from Antwerp except one of July 7, 1983 from Stad Antwerpen sending my letter on to Dr. G. Persoons of the Institut Supérieur des Beaux-Arts, the Coburn Collection, Toronto has in its possession a letter from Dr. Persoons of July 1, 1982, confirming Coburn's attendance in the above-mentioned years.
37. Stevens, 1958, p. 5. Other Canadian artists had attended the Institute in Antwerp while Coburn was there and may have influenced Coburn in his selection of the Institute: James L. Graham (see footnote 33); F.H. Varley (1881-1969) who had reputedly been attracted to the Institute by its free tuition. Varley also enjoyed Antwerp's rich collection of paintings by Old Masters such as Rubens, Van Dyck and Jordaens. Other Canadian artists followed



- such as Arthur Lismer (1885-1969) in 1906 and Franklin Carmichael (1890-1945) in 1913, see Christopher Varley, F.H. Varley, Edmonton Art Gallery, 1981, pp. 18,20.
38. Osler, letter from F.S.C. to W.H.D. of December 21, 1897, 439/10.9/1; see Appendix V.
  39. Osler, letter from N.C. to W.H.D. of June 27, 1898, 439/10.9/3; see Appendix V. It is possible that a full-length drawing of a nude by F.S.C., signed and dated: "F.S. Coburn 98(?) / ANTWERP", oil on canvas, 81.3 x 50.8 cm., now in the Coburn Collection, Toronto, was the work for which Coburn won the Belgian 'Goot' subsidy, information verbally passed onto the family by F.S.C.
  40. O.P.A.C., letter from F.S.C. to Fréchette of October 31, 1898, nos. 1078-1080; see Appendix V.
  41. O.P.A.C., letter from F.S.C. to Fréchette of February 6, 1899, nos. 1087-1092; see Appendix V. There was apparently an exhibition of Coburn's illustrations at the Institute in 1900, see O.P.A.C., letter from F.S.C. to Fréchette of May 13, 1900, nos. 1128-1130; see Appendix V.
  42. Osler, letter from N.C. to W.H.D. of December 10, 1898, 439/10.9/4. Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of September 8, 1898. O.P.A.C., letter from F.S.C. to Fréchette of September 23, 1900, nos. 1118-1120. Osler, letters from F.S.C. to Mrs. Drummond of June 7, 1908 and July 12, 1908, 439/10.23/3 and 4. O.P.A.C., letter from F.S.C. to Fréchette, May 13, 1900, nos. 1128-1130. Osler, letters from F.S.C. to Mrs. Drummond of June 18, 1909, September 6, 1909 and June 17, 1913, 439/10.23/14. Coburn Collection, Toronto, letter from W.H.D. to F.S.C. of October 6, 1901. Coburn Collection, Toronto, letter from Fréchette to F.S.C. of August 29, 1902. Coburn Collection, Toronto, letters from Putnam's to F.S.C. of April 19, 1911 and August 5, 1912; see Appendix V.
  43. Osler, letter from N.C. to W.H.D. of June 27, 1898, 439/10.9/3: Paris, England, Holland. Osler, letter from F.S.C. to W.H.D. of July 20, 1898, 439/17.3/46: Holland. Coburn Collection, Toronto, Canadian Government Document: Commissariat Général, April 20, 1899: Paris. O.P.A.C., letter from F.S.C. to Fréchette of May 13, 1900, nos. 1128-1130: Paris. For Coburn's preference for Brussels, see: Osler, letter from F.S.C. to Mrs. Drummond of February 27, 1913, 439/10.23/11; see Appendix V.
  44. Belgian Art 1880-1914, The Brooklyn Museum, N.Y., April 23 - June 29, 1980, p. 72.
  45. Somerville, 1909, p. 29.

46. May Harvey Drummond, Life of W.H.D., ca. 1935, passim. W.H.D., The Great Fight, 1908, 'Biographical Sketch' by May Harvey Drummond, passim.
47. Dr. W.H. Drummond's "M'Sieu Smit" was published in The Dominion Illustrated in 1891 (Christmas Number) and was illustrated by the Canadian artist G. Patterson & George E. Patterson (1862-?); engraver, Toronto; "prepared stamps and designs for books", see Harper, 1981, p. 245, original collection of Terry Bovaird, St. Bruno. Dr. W.H. Drummond's "How Bateese Came Home", was published in Massey's Magazine (Vol. III, no. 4, April 1897, pp. 261-264) and was illustrated by J.B. Lagacé (Jean-Baptiste (1866-1946), "watercolour landscapes, Montreal", see Harper, 1981, p. 186; see also M.M.F.A., The Illustration of the Folksong in Quebec, 1980, pp. 93-95. There are most likely others to be found.
48. See Appendix I, and following footnote, no. 49.
49. May Harvey Drummond, Life of W.H.D., ca. 1935, p. 83. Only forty-one editions are known; there are perhaps subsequent editions; see Appendix I.
50. See Appendix I.
51. Osler, letter from W.H.D., to N.C. of December 10, 1898, 439/10.9/4; see Appendix V.
52. See Appendix III.
53. See O.P.A.C., letters from F.S.C. to Fréchette, nos. 1078-1134; see Appendix V.
54. Coburn Collection, Toronto, photo and notes from meeting between Mrs. Milne and Teri Coburn of July 2, 1983; photo of F.S.C. with C.W. Jefferies and other artists (?) in Beaupré and confirmation that Cullen, J.H. McNaughton (act. 1876-99), E. Dyonnet (1859-1954), William Brymner (1855-1925) and F.S.C. painted at Beaupré during the summers of 1896, 1897 and 1898. See also R.W. Pilot, "Frederick Simpson Coburn By Gerald Stevens" (book review) in Canadian Art, Vol. 16, no. 1, 1959, p. 71 and Stevens, 1958, p. 6. For Coburn's knowledge of Beaupré, see O.P.A.C., letter from F.S.C. to Fréchette of January 10, 1899, nos. 1081-1085. Nothing has been found in the most recent research on Cullen. See Sylvia Antoniou, Maurice Cullen, Kingston, Agnes Etherington Art Centre, 1983.
55. See Appendix I and for Putnam's role, see Chapter II, pp. 55-57.
56. W.H.D., The Great Fight, 1908, May Harvey Drummond, 'Biographical Sketch', passim.

57. Osler, letter from Mrs. Drummond to Putnam's of May 23, 1908 (copy) 439/17.2/131.
58. Montreal, Herald, June 26, 1900: "20 canvases, monotones, lent by Dr. W.H.D., Art Association of Montreal, Phillips Square".
59. See Chapter II, footnote 57.
60. See Appendix III.
61. Ibid.
62. Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of November 9, 1901; see Appendix V.
63. Osler, letter from F.S.C. to W.H.D. of February 12, 1902, 439/10.9/2. McMann, 1981, p. 76. Osler, letter from F.S.C. to W.H.D. of January 9, 1905, 439/10.7/5. O.P.A.C., letter from F.S.C. to Fr  chette of January 19, 1905, nos. 1131-1132. Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of February 1, 1906. Osler, letters from F.S.C. to Mrs. Drummond of June 15, 1907, October 18, 1907, June 7, 1908, June 18, 1909, August 21, 1909, September 6, 1909 and April 20, 1913, 439/10.23/1,2,3,7,8,9 and 12. Coburn Collection, Toronto, letter from F.S.C. to Thomas J. Drummond of April 24, 1912. See Appendix V. Market in Antwerp, signed and dated 1910 by F.S.C., crayon, 22.9 x 35.5 cm., sold at auction at Montreal, Fraser Brothers, December 1973, no. 279, p. 18. Summer Landscape in Antwerp, signed and dated 1911 by F.S.C., gouache, 48.3 x 43.2 cm., at auction at Montreal, Fraser Brothers, February 18, 21, 1976, no. 271, p. 27 (not sold), Concordia Photo Collection.
64. Coburn Collection, Toronto, letter from Mrs. Naud  , in Haiti, niece of F.S.C.'s wife, to Mrs. W.H. Coburn of August 19, 1982.
65. For portraits of Malvina, see Coburn Collection, Toronto. Malvina and F.S.C. were possibly married by F.S.C.'s brother David who was a Church minister in Ormstown(?); see Coburn Collection, Toronto. Belgium was occupied by the Germans early in the war, in August 1914.
66. Stevens, 1958, p. 3.
67. Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of February 1, 1906; see Appendix V.
68. M. McCord, James Morgan's Papers, letter from George Chavignaud to James Morgan of July 1, 1903. This letter was brought to my attention by Norma Morgan, student, Concordia University, who is currently preparing a thesis on Cleveland Morgan. See also, O.N.G.C., Canadian Artists' Files, under Coburn: "Artists' Info Sheet", for mention of Agterbosch. For Jakob Smits, see Belgian Art 1880-1914, 1980, p. 80: "Jakob Smits is an artist who demonstrates this

development from complex sophistication to a less-elaborate iconography; after starting his career in a cosmopolitan setting, he turned to a remote corner of the Campine area (Agterbosch is in the Campine area) and began to paint the plain interiors of country houses and the modest people who inhabited them. He totally abandoned esoteric intellectualism for a natural Symbolism suitable to his deep religious convictions."

69. For works by W. Jansen, see Coburn Collection, Toronto. Works by Anton Mauve (1838-1888) and Dr. A. Baekels (?) are also found in the Coburn Collection, Toronto and were reportedly brought back by F.S.C. from Belgium.
70. This remains to be confirmed. Stevens, 1958, p. 5. Louis-C. O'Neil, May 8, 1959, p. 16.
71. O.P.A.C., letter from F.S.C. to Fréchette of January 17, 1905, nos. 1131-1132. Osler, letter from F.S.C. to Mrs. Drummond of April 20, 1913, 439/10.23/12. For influence of Old Masters, see: Montreal Star, August 8, 1898: "Mr. Coburn Returns": "Pupils are left alone to study the work of the great old masters...Academy, Alma Tadema, Verlat, Jan Van Beers." See also Osler, letter from F.S.C. to Mrs. Drummond of April 20, 1913, 439/10.23/12: "Reynolds", and Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of February 1, 1906: "17th century picture"; see Appendix V.
72. See Appendix IV.
73. See Appendix III.
74. Ibid.
75. Ibid. Osler, letter from F.S.C. to Mrs. Drummond of June 15, 1907, 439/10.23/1; see Appendix V.
76. See Appendix III. Venetian Canal Scene, signed and dated 1912 by F.S.C., charcoal on paper, 25.5 x 47 cm., sold at auction at Montreal, Fraser Brothers, November 17, 1970, no. 431, p. 9. A Venetian Waterway, a wax drawing exhibited R.C.A., no. 278, 1916; see McMann, 1981, p. 76. See also David McTavish, Canadian Artists in Venice, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 1984, p. 29, note 97, p. 35 and cat. no. 79, p. 49.
77. Corn Stalks, Holland, signed and dated 1912 by F.S.C., pastel on paper, 9 x 14", Galerie Martin, Montreal, sold at auction at Montreal, Fraser Brothers, December 1972, no. 434, p. 7. Canal Scene, Amsterdam, signed and dated 1912 by F.S.C., charcoal on paper, 10 x 18 1/2", sold at auction at Montreal, Fraser Brothers, November 17, 1970, no. 488, p. 33. Tree Study, Holland, signed and dated 1913 by F.S.C., sold at auction at Montreal, Fraser Brothers, December 1978, Concordia Photo Collection.

78. See Appendix III.
79. Coburn had worked from a French version, Le Poirier de Misère by Charles Deulin, n.d., Coburn Collection, Toronto, typed manuscript copy signed by Coburn. Coburn had attempted to have the story and illustrations published; see Coburn Collection, Toronto, letter from The MacLean Publishing Co., Ltd., to F.S.C. of May 15-16 1916?). Furthermore, colour proofs of some of these illustrations are found in the Coburn Collection, Toronto, which further suggests that it may in fact have been published, although it has not yet been located.
80. Osler, letter from F.S.C. to Mrs. Drummond of 1914, 439/10.23/15; see Appendix V.
81. See footnote no. 65. See also Coburn Collection, Toronto, telegram from Malvina Scheepers to F.S.C. of 1915 and letter to the author from Mrs. Evelyn Coburn of September 10, 1982.
82. Ibid., p. 76. Montreal Standard, November 19, 1938. Osler, letter from F.S.C. to Mrs. Drummond of August 1935, 439/10.23/18. For closing of Montreal studio, see Coburn Collection, Toronto, unidentified newspaper clipping. The R.C.A. recorded Coburn's address as Upper Melbourne between 1916 and 1918; see McMann, 1981, pp. 76-77.
83. McMann, 1981, p. 76. Coburn actually began exhibiting with the R.C.A. in 1904.
84. See Appendix IV.
85. See footnote no. 54.
86. See sketchbooks by F.S.C., M.M.F.A., Department of Prints and Drawings, Dr. 972.11a-t, possibly dating to 1932, with inscriptions that might indicate a Belgian location.
87. Somerville, 1909, p. 30. See Chapter II, pp. 63-64.
88. Coburn Collection, Toronto, unidentified newspaper clipping, article by "Félix" of ca. 1890.
89. Osler, letter from F.S.C. to Mrs. Drummond of February 27, 1913, 439/10.23/11; see Appendix V.
90. Coburn Collection, Toronto, letter from Robert F. Putnam to F.S.C. of October 19, 1915. See also Chapter II, footnote 61.
91. Coburn Collection, Toronto, unidentified newspaper clipping, obituary notice, May 27, 1960.
92. McMann, 1981, pp. 76-77. McMann also lists all works exhibited by Coburn.

93. William R. Watson, Retrospective Recollections of a Montreal Art Dealer, Toronto, University of Toronto Press, 1974, pp. 5,6,10, 15,52,62. Coburn Collection, Toronto, receipt from Frank Stevens Art Gallery, 1450 Drummond Street, of April 25, 1947. Macdonald, 1967, p. 134.
94. The Norton Collection has been dispersed, most of it having been sold at Klinkhoff's in Montreal in 1968. See letter to the author from Mrs. Savard of Oakville, Ontario, of July 6, 1982. She has one in her collection as does a Mrs. J.L. Thornton in Toronto, Ontario.
95. A.A.M., Sixty-Eighth Annual Report for the Year 1929, 1930, p. 19. F.S.C.'s March Morning won the Jessie Dow prize and is possibly the same painting, now in the M.M.F.A., 958.1179. See also M.M.F.A., sketchbooks, March 1929, unidentified newspaper clipping. Other indications of F.S.C.'s success include: 1927: F.S.C. ordered a Sports Model Roadster, Coburn Collection, Toronto; 1932: W. Scott & Sons exhibited three paintings by F.S.C. in "Paintings by Contemporary Montreal Artists", February 13 - 27; nos. 4-6, see Montreal, Gazette, February 15, 1932, Montreal Star, February 3, 1932 and M.M.F.A., Art Dealer Files, under Stevens; 1936: F.S.C. received an Honorary Doctor of Civil Law from Bishop's University, Lennoxville on June 18, 1936. See Montreal, Gazette, June 19, 1936. Macdonald, 1967, p. 135. 1938: F.S.C. was represented by two paintings at the Century of Canadian Art exhibition at the Tate Gallery in London.
96. F.S.C. and Malvina Scheepers had on previous occasions returned to Belgium, in 1930 and in 1932, see Coburn Collection, Toronto, letter from F.S.C. to David Coburn of May 20, 1930, and footnote no. 86. McMann, 1981, p. 77. Malvina Scheepers was buried in Antwerp; see Coburn Collection, Toronto, letter from Mrs. Naudé to Mrs. W.N. Coburn of August 19, 1982.
97. Art Gallery of Ontario: The Canadian Collection, Toronto, McGraw-Hill Company of Canada Ltd., 1970, p. 74. Macdonald, 1967, p. 135.
98. See footnote no. 58. Sherbrooke in 1917, see Montreal, Herald, September 1, 1917; Montreal Arts Club in 1917, see T.A.G.O., Canadian Artists' Files under F.S.C., brochure, May 4, 1917; Montreal Arts Club in 1932, see Montreal Star, May 4, 1932 and Montreal, The Gazette, May 16, 1932. In addition, the Canadian artist R.W. Pilot (1898-1968) organized an exhibition in 1932 at the Montreal Arts Club, see Pilot, 1959, p. 71.
99. In 1936, "Three Studies of the Dancer Carlotta" were exhibited at the A.A.M., see Catalogue of the Fifty-Third Spring Exhibition, March 19 - April 12, 1936: no. 88: "Bolero; no. 89: "Rumba de Cuba"; no. 90: "Cake Walk".

## CHAPTER II

### THE COLLABORATION BETWEEN COBURN, DR. W.H. DRUMMOND AND G.P. PUTNAM'S SONS

There is no doubt that a hierarchy has long existed with regard to the roles of the painter, the draughtsman, the illustrator, the engraver, the lithographer, the photo-engraver and so on. The illustrator generally did not fare much better than an engraver or lithographer.<sup>1</sup> The situation, however, began to change, during the mid-nineteenth century with the advent of photography and the decline of the more traditional reproduction techniques, such as engraving and lithography. It was a particularly exciting period when great advancements in photography took place. By the 1880's, a variety of photo-mechanical reproduction processes were readily available and commercially feasible. Heliogravure was developed by Niepce, one of the inventors of photography - followed by Karl Klic and Fox Talbot who were responsible in large part for photogravure. Both Meisenbach, in 1882 and Ives, in 1886, developed the cross-line screen halftone process. However, colour process halftones were not really in frequent use until 1900.<sup>2</sup>

In contrast to the more traditional reproduction methods such as etching, engraving and woodcuts, these technical achievements in photography permitted the infinite reproduction of an original of any medium. Furthermore, an original could be reduced or enlarged as needed. As we shall later see, Coburn, like other contemporary artists, frequently

executed oil paintings which were directly reproduced. Both photo-gravures and halftones (both used for the reproduction of Coburn's illustrations) were able to reproduce, to a greater degree than ever before, the subtle chiaroscuro and wash effects of paintings. The illustrator thereby benefited favourably from these and other liberating features.

Nonetheless, the early discoveries in photography only served to strengthen traditional reproduction processes such as engraving. A preference for the quality of the more so called 'original' methods ensued, opposing the new photo-mechanical processes. William Morris in England, for example, promoted the use of the more traditional art of the woodcut over the new methods.<sup>3</sup> Moreover, great debates over the merits of engraving versus photography in France<sup>4</sup> spurred on the subsequent development of the livre d'artiste, which boasted more original 'hand' methods such as etching, lithography, etc., for reproduction of their illustrations. The livre d'artiste evolved from Delacroix's illustrations of Goethe's Faust (1828), and continued through to Daumier's illustrations of Pothey's La Muette (1870) and Manet's illustrations of Poe's, The Raven (1875).<sup>5</sup> The livre d'artiste, represents a concept in book illustration which was promoted as such around 1900 through the efforts of publishers like Kahnweiler and Vollard.<sup>6</sup> It has served as an ideal for those in the field and continues to survive today on an international scale. The ideology behind such a tradition emphasizes high artistic and technical quality as well as a collaborative effort between the author, illustrator and publisher in which the illustrator frequently was an established painter or sculptor. A division, however,



continued to exist between the artist and the professional illustrator. The artist's association with illustration work contributed to the elevation of the status of the illustrator.

Although Coburn perceived himself as an artist who illustrated, the books he illustrated naturally cannot be technically labelled as livre d'artistes. They were not limited in edition nor reproduced by original 'hand' methods, and were octavo, not folio size. Nevertheless, like certain other artists-illustrators and publishers of the time, Coburn, in collaboration with Dr. W.H. Drummond and the G.P. Putnam's publishing company aspired to the high quality characteristic of the livre d'artiste. His relationship with Dr. W.H. Drummond and Putnam's as well as his working method, specifically his concern for the advantages and restrictions of the new technical process, attest to this. Thus, the very important and highly successful collaboration which culminated in five books and tales written by Dr. W.H. Drummond and illustrated by Coburn between 1897 and 1908 will first be examined.

According to Dr. W.H. Drummond's biography, Coburn had been chosen from among other artists to illustrate Dr. Drummond's poems.<sup>7</sup> Perhaps Dr. W.H. Drummond was impressed by Coburn's already extensive experience with American magazines such as McClure's, Harper's and Scribner's, in addition to his academic credentials.<sup>8</sup> Yet, what probably really attracted them to each other were their similar backgrounds and shared concerns and attitudes. As recalled by Mrs. Drummond in the Life of W.H. Drummond, the resulting friendship far exceeded a typical author/illustrator relationship.<sup>9</sup>

Dr. W.H. Drummond, a medical doctor by profession and a fisherman at leisure, and Coburn, a professional artist from a farming community, both demonstrated a love for hard work and nature. In a letter to Mrs.

Drummond; Coburn recalled Dr. Drummond's love for fishing and the countryside:

I have to smile as I sit here and look back to some of those hurried visits to the country, which almost invariably marked the occasion of my trips to town to see him with reference to my illustrations. What a great big boy he was, and how he loved to get out to the woods or onto the water, and I have a sort of secret, sneaking idea that he was sometimes afraid that you would spoil one of these caprices of his - perhaps by objecting that such and such a visit or duty, or something - just anything practical - ought to be done. Once when we went out to St. Bruno I felt this, and I was in mortal terror that anything - this something practical or everyday-ism - might crop up while this desire was on him. I had just come in from Richmond, and the smell of the country must have been in my clothes, for no sooner had he seen me than he suggested St. Bruno, and St. Bruno (among other things) meant fields and water, and water meant fishing; so, in less than ten minutes (without ever thinking of the illustrations I had brought) the fishing-tackle was out, and we were on the car to Bonaventure.<sup>10</sup>

Later Coburn wrote to Mrs. Drummond about his own work in the hay fields:

I spent yesterday (92 in the shade) in the hayfield - worked till 9:30 p.m. (by moonlight) & then took a swim in the river - ... I am so sore today that I can hardly walk. Really a hay fork is a heavier thing to wield all day than a paint brush.<sup>11</sup>

Dr. W.H. Drummond first worked as a telegrapher at l'Abord-a-Plouffe, a centre of the lumber trade, where he was immersed in the French-Canadian culture, and where he learned the French language. Coburn was also fluent in French, having come from the Eastern Townships where a unique blending of the two cultures still exists today.<sup>12</sup>

The shared admiration for French Canadians by Dr. W.H. Drummond and Coburn and their love for French-Canadian history and culture played a very important part in their relationship. Both Dr. W.H. Drummond and Coburn cultivated their interest in Canadian history. Coburn wrote to Dr. W.H. Drummond about his desire to treat Canadian history as a subject:

I am more determined than ever to devote myself to painting

the early history of Canada.<sup>13</sup>

In another letter to Fréchette of 1900, Coburn wrote of his serious and disciplined intentions:

It has always been my desire to treat French Canada pictorially & as I said to Dr. Drummond over the object of my study abroad was to come to the work with no bungling hand. I am far from it heavens knows but I'm struggling towards that goal.<sup>14</sup>

Later, Coburn sensed the current growing interest in Canada's social history and culture:

When the light is turned on Canadian history and the Habitant as yet unexplored field of highways & byways. This time is not far off, if I can read the signs of the times aright (sic).<sup>15</sup>

Parkman's and Kingsford's histories of Canada, published between 1880 and 1910, formed part of both Dr. W.H. Drummond's and Coburn's libraries.<sup>16</sup>

It was a period of great enthusiasm for Canada, culturally and historically, with particular emphasis for the first time, among anglophones, on the role of the French in the establishment of the country. This coincides with the developing pride in the two founding cultures, which was integral to the current rapid growth in Canadian nationalism.<sup>17</sup>

It is significant that Dr. W.H. Drummond's The Habitant, opens with an introduction written in French by his friend Louis-Honoré Fréchette.<sup>18</sup> Fréchette defended Dr. W.H. Drummond from possible misinterpretation, as well as confirmed Dr. W.H. Drummond's intimate knowledge of the life of the French Canadian:

Ici, le poète avait bien, il est vrai, le milieu à saisir, placé, droit en face de son objectif. Il était assez familier avec ses acteurs pour les grouper avantageusement, en ménageant les effets d'ombres et de lumière. Il est naturellement assez artiste pour ne rien négliger de ce qui ajoute du pittoresque à la pose; surtout, il connaissait à fond le type à reproduire, ses mœurs, ses passions, ses sentiments, ses penchants, ses superstitions; et ses faiblesses.<sup>19</sup>

With mutual friends like Fréchette and the artist Henri Julien (1852-1908), Dr. W.H. Drummond and Coburn each moved in circles which included persons of artistic and literary backgrounds.<sup>20</sup> Coburn expressed his admiration for Henri Julien, whose work frequently carries similar sentiments to his own, in a letter to Fréchette:

I know of but one man in Canada who possesses this "inner" insight, this subjective spirit, coupled at the same time with an intimate knowledge of the characters & theatre of this book & that is in Henri Julien.<sup>21</sup>

As Fréchette insisted, Dr. W.H. Drummond in his poetry recounted the sometimes humorous incidents in the French-Canadian jargon in admiration for the culture. Dr. W.H. Drummond maintained:

I would rather cut off my right arm than speak disparagingly of the French-Canadian people.<sup>22</sup>

Coburn's illustrations of the poetry only serve to heighten the sincerity of their attempt to dramatize the various situations and render them as accurately as possible.

Both Dr. W.H. Drummond and Coburn strove to be sincere and correct in their depictions of the French-Canadian habitant. Dr. W.H. Drummond, drawing from his first-hand experiences, based his poetry on the lumberman's dialect. Coburn felt at home with the subject matter as is evidenced by a comment made in a letter to Dr. W.H. Drummond about his work:

Until now I have always dealt with an objective familiar world, with characters of everyday life, mostly gay....<sup>23</sup>

Coburn, in his search to add 'local colour' executed his illustrations from on-the-spot sketches:

I (Coburn) spent about three months down below Quebec studying types and scenery before undertaking it (The Habitant illustrations)...<sup>24</sup>

The exact location or individual was of lesser importance than Coburn's search for "types" and an atmosphere in which he could immerse himself.<sup>25</sup>

Coburn insisted on the importance of 'local color' in a letter:

To do this, I say, requires time & not time only, but much sympathy on the part of the artist and above all an intimate acquaintance with local color.<sup>26</sup>

Coburn's use of on-the-spot sketches in the preparation of a final illustration is not only important in suggesting Coburn's desire to complement Dr. W.H. Drummond's very natural and realistic depictions of French Canada, but to show also that his approach to the various illustration commissions was as an artist and not simply as an illustrator. Coburn's working method resembles that involved in the creation of a painting, as was noted by one critic:

Coburn did not regard the work of an illustrator as trivial - he put as much drawing, a sense of values and apt design into them as into his paintings of today.<sup>27</sup>

Coburn's method is characterized by a multi-stage process sometimes involving preparatory drawings, oil sketches and the final painting. Manuscripts of the poems were sent to Coburn by the author and served as points of departure for Coburn. As mentioned in letters, he proceeded by working from sketches or preparatory drawings, although few have been located or identified.<sup>28</sup> Coburn referred to a sketch, used for a Drummond illustration, Johnnie Courteau in a letter to Dr. W.H. Drummond in 1900:

I am using for this picture a sketch I made at St. Bruno at your brother's place.<sup>29</sup>

Although Coburn lived in Antwerp during the Drummond and Fréchette commissions, which were thoroughly Canadian in subject, he profited from his short visits home by making on-the-spot sketches there, again for

'local colour':

...but I have gathered a fund of data for all my illustrations, filled my portfolio with sketches, and, with a well defined idea of what I have to do, feel I can now complete, as well, if not better, my drawings on the other side than I could here.<sup>30</sup>

Thus, these sketches were brought back to Antwerp where Coburn used them to prepare the final painting. Coburn sought out locations in Canada suitable for particular illustrations:

I would like if there is time to make when in Montreal, a picture of idlers (?) in Victoria Square on account of the local interest it would have.<sup>31</sup>

In a letter to Fréchette, Coburn boasted of his intimate knowledge of Beaufort, where he made the initial sketches for the Christmas in French Canada illustrations (B.1):

I know of every house from Ste. Anne de Beaufort to Ste. (sic) Joachim.<sup>32</sup>

For some of The Great Fight illustrations, Coburn also travelled to Ireland, Dr. W.H. Drummond's birth place.

...my return from Ireland...I have, however, as many pictures of the wild parts of Westmeath (?) Loryford & Boscommon (?) to serve me as documents for an illustration I want to make to the Drs last poem...<sup>33</sup>

In the 'Publisher's Note' to The Works of Oliver Goldsmith (B.10), illustrated by Coburn in 1908, it is remarked that Coburn immersed himself in the geographical location and spirit:

To prepare the designs for them the artist went to Ireland, and remained for some weeks in Lissoy, Goldsmith's boyhood home, familiarising himself with the whole countryside in which Goldsmith's youth was passed.<sup>34</sup>

Coburn's accumulated documentation also included photographs and sketches or diagrams. Coburn wrote to his colleagues in Canada when he needed additional material. In a letter to Fréchette, Coburn made one such request:

And now while I am asking might I be bold enough to ask you for a slight sketch or diagram of the construction of the old boats used in crossing the St. Lawrence mentioned in "The Phantom Head"?

I want to make a picture of launching of these boats & I would not like to make any mistake in their character.<sup>35</sup>

Coburn continued the academic practice learned at the Academy, of using life models for his illustration commissions.<sup>36</sup> His models were sometimes animals, as was apparently the case for an illustration for Dr. W.H. Drummond's Johnnie Courteau, where Coburn used a moose from a Belgian zoo.<sup>37</sup> In a letter Coburn also recalled the costs involved in the execution of the Johnnie Courteau illustrations, including the expense of models.<sup>38</sup> It is also interesting to note that Coburn had a friend from the Eastern Townships pose for the Madeleine Vercheres illustration. His model commented on Coburn's autograph that appeared in her copy of Dr. W.H. Drummond's Phil-o-rum's Canoe and Madeleine Vercheres:

I especially liked the way you did the second one with the "F.S. Coburn R.C.A." Jessie Kellock posed as Madeleine Vercheres in 1898 in Upper Melbourne.<sup>39</sup>

We also know that Coburn, after gathering his information together, worked on several illustrations concurrently:

I've been working like the Devil and although none of the drawings are positively completed (You see I push them all together changing from one to the other) still if necessary I could let you have three for next week finished.<sup>40</sup>

In this way, Coburn showed concern for the overall decoration of the book, aware that the series of illustrations often served to link all the poems together, which resulted in a continuous and more unified presentation.

Although it is sometimes difficult to determine their purpose or

sequence, there is no question that Coburn executed versions of the illustrations.<sup>41</sup> For example, in Dr. W.H. Drummond's The Voyageur a head-piece illustration (1905.H.1) is a version of an hors-texte or full-page illustration (1905.F.1). In any case, the fact that Coburn worked from the poet's manuscript and from sketches, diagrams and so on, to develop a painting which not only illustrated a poem, but which was further elaborated upon so as to result in versions, sometimes in a variety of media, is most important.

This elaborate process and constant striving for a high quality, generally associated with the production of a livre d'artiste, is not only noted in the collaborative aspects of the relationships between Coburn and Dr. W.H. Drummond, but also between Coburn and Fréchette. Dr. W.H. Drummond's and Fréchette's participation was not restricted to supplying the manuscripts and required documentation. The correspondence between the poets and Coburn documents their close friendships and shared positive criticisms which developed throughout the various illustration commissions.<sup>42</sup>

When Coburn began illustrating the Drummond poetry in 1897, he initially sent his originals to Dr. W.H. Drummond. Then, probably due to insufficient time, Dr. W.H. Drummond asked Coburn to forward his originals directly to Putnam's, the publisher. Coburn replied:

By this time they are no doubt in your hands but the next lot I will ship direct to Putnam's. I thought you would not only like to see what I had done but would be able to make some suggestions as to their arrangements.<sup>43</sup>

Coburn supplied more than the minimum number of illustrations in order to allow for a selection to be made.<sup>44</sup> This is also evident from the existence of two drawings, one of initials "O,D,N" for "The Wreck of the



"Julie Plante" (See 1897.H.2) and the other a head-piece illustration for "Poleon Doré" both from The Habitant (see 1897.F.7), which were not used.

From the outset, Coburn enjoyed much artistic freedom:

....The works I (Coburn) brought back evidently pleased the doctor, because he gave me the manuscript and carte blanche to go ahead.<sup>45</sup>

Apparently, Coburn was also able to make the choice of which poems were to be illustrated, which lines were to be the sources for the illustrations and to decide on the level of interpretation, whether anecdotal or more allegorical. In a letter to Fréchette of 1899, Coburn wrote:

In fact each story is so full of suggestive pictures & recollections so vividly, parallel incidents I myself have witnessed that I find considerable difficulty in making a judicious selection rather than having to hunt for something to make.<sup>46</sup>

Dr. W.H. Drummond's confidence in Coburn was noted by one critic:

Dr. Drummond appreciated his (Coburn's) ability to interpret the requirements of the book.<sup>47</sup>

Dr. W.H. Drummond's enthusiasm for Coburn's work was continuous:

You have done wonderfully, Good Work! The Curé drawings are splendid - so is the Country Doctor while "The End" is a stroke of genius - if you are willing to part with these pictures by and bye, you must consider me first, for I love them only too well....

I think there will be a large sale for the new book everything points that way - don't you think so! <sup>48</sup>

In the preface to The Great Fight of 1908, Mrs. Drummond wrote of Coburn's and her then-deceased husband's relationship:

For the success of these books, much credit is due the artist and illustrator, Frederick Simpson Coburn, for whom the Doctor ever entertained a cordial friendship. These pictures, breathing as they do, the very spirit of his poems, were a source of unending delight to the poet, and when the illustrations for The Habitant were brought to him, he looked them over in silence, then turning to the artist with outstretched hand,

said: "Fred, you and I can never be parted," and certainly neither pictures nor poems would be complete, one without the other.<sup>49</sup>

Such eulogizing comments were also recorded in Mrs. Drummond's Life of W.H. Drummond.<sup>50</sup>

Coburn received much assistance throughout the commissions from Dr. W.H. Drummond, who elaborated on certain aspects of his poetry, as evidenced from one letter, where he tried to clarify the meaning and eventual depiction of Johnnie Courteau:

You want a ramping tearing voyageur! a big blustering fellow dancing on his bottes sauvages - then you'll transform him to a subdued home abiding individual rocking the cradle of his first born - the first character must be strong & in it You'll make a friend - "Johnnie Courteau" will be easily remembered....<sup>51</sup>

At the same time, Dr. W.H. Drummond solicited Coburn's advice about his poetry:

I enclose Mon frere Camille which I wrote "when in the humor" the other night - believe it is the funniest thing I've done for some time - and further when I review the stuff for the new vol. (?) am perfectly satisfied that it is a better selling assortment than we had in The Habitant...what do you think of The Curé of Calumette and other French Canadian Poems for a title?<sup>52</sup>

This enviable collaboration also came to include the New York publisher G.P. Putnam's. As indicated in the Biographical Sketch of F. S. Coburn, Putnam's had been sought out by Dr. W.H. Drummond and his family;<sup>53</sup> Dr. W.H. Drummond and Coburn came to enjoy a close friendship with the Putnam family. For Coburn, the importance of cooperation between the author, artist and publisher was paramount:

Each art, that of the writer, the artist, and the printer should be sympathetically combined to present a distinguished effect.

Each art has its own peculiar and incommunicable sensuous charm, its own special mode of reaching the imagination, and its own

special responsibilities to its material; so that to produce an effective whole the combination must be happy, the same sense of refinement and dignity must exist in all the parts - the constructive elements of the author; the reflective elements of the artist & the proper adjustment of these by the publisher, if the intellect, the eye & the general fitness of things is not to be shocked.<sup>54</sup>

Publishers of the livre d'artiste, like Volland and Kahnweiler, were also very much part of the process in which they promoted the stimulus and cohesion necessary for the livre d'artiste.<sup>55</sup> This combined effort is again more frequently associated with the production of a livre d'artiste. It is significant that Putnam's, like these publishers, acknowledged Coburn's status as an artist. Putnam's wrote to Mrs.

Drummond:

We are very glad that it has been possible to secure so competent an artist for the work.. We have written to Mr. Coburn that we are expecting to see him.<sup>56</sup>

Having established contact with Putnam's through the Drummond illustration work, Coburn was able to secure further illustration commissions. Putnam's is documented as having written to Coburn:

We have been so much interested in the charming illustrations you have made for Dr. Drummonds books that it has struck us that we might secure you to make for us some illustrations for an edition of Irvings "Rip van Winkle" & "Sleepy Hollow" for the coming year....<sup>57</sup>

Putnam's recognized Coburn's devotion and sincere attitude towards his illustration work as is noted in a letter from Putnam's to Dr. W.H.

Drummond:

Mr. Coburn as you will (sic) know enters into all his work con amore where his illustrations concern any of your poems.<sup>58</sup>

Nevertheless, Coburn believed that his role was more creative, as opposed to that of the publisher, whose role was more mechanical:

Publishers have no conscience however.... Their work is more or

- less mechanical or at least they can get a dozen men on the job, they are apt to forget that some kinds of work are not done by machinery, pictures for instance.<sup>59</sup>

Most likely, in order to maintain his independence and more elevated status as the artist, Coburn had insisted to Mrs. Drummond that he was not under contract with Putnam's, despite the fact that he received numerous illustration commissions from Putnam's, for other books in addition to those by Dr. W.H. Drummond.

I am by no means under contract with the Putnam's in fact I am slowly dropping my illustrating & taking up my painting more seriously.<sup>60</sup>

Thus, we have another instance where Coburn rejected the rôle of the professional illustrator for that of the artist/painter.

Coburn was fortunate in his relationship with Putnam's; they kept in close contact throughout the commissions as is apparent in the correspondence.<sup>61</sup> Coburn also travelled frequently to Putnam's in New York to take care of matters relating to the illustrations.<sup>62</sup> Numerous proofs of Coburn's illustrations for various books now in the Coburn Collection in Toronto, which carry handwritten (most likely Coburn's) corrections, further underscore the importance of Coburn's role, even at the printing stage.<sup>63</sup> Coburn stated in a letter to Mrs. Drummond about The Great Fight:

I am quite contented at the result of the artistic side both as regards the half tone reproductions and the photogravures.<sup>64</sup>

Galley proofs were also kept, along with title pages and various miscellaneous pieces, which allow for analysis of the different production stages.<sup>65</sup> The lettering of the title page for Dr. W.H. Drummond's Phil-o-rum's Canoe and Madeleine Vercheres appears on a card with the following inscription, I believe, in Coburn's hand:

Use your discretion as to whether it would be well to retain border around these letters & reduce to size of photogravure.<sup>66</sup>

Coburn's active role at the printing stage is also evidenced by his unfortunate experience with another publishing firm, Morang's of Toronto, who first published Fréchette's Christmas in French Canada, illustrated by Coburn. Unlike Coburn's positive experience with Putnam's, he found Morang's to be lacking in quality reproductions:

I cannot for the life of me imagine how Morangs with the good taste, & better intention, displayed in many ways could ever have accepted such blocks as many in the book, much less print them.

There are one or two in which is preserved something of the original in character & tonality, but for the most part, they are blocks that, today, any vendor of patent pills or kitchen soap would refuse for a country newspaper advertisement.

I cannot imagine under what conditions of artificial light they must have been photographed that the relative tone values should become so distorted as to give, in the shadows, tones lighter than those in the light & vice versa.<sup>67</sup>

One also notes therein, Coburn's concern with the problems the printer faced in dealing with the new methods of photo-mechanical reproduction in spite of the great advancements made in this area.

Coburn made every effort to compensate for the numerous drawbacks and restrictions imposed by these new photo-mechanical reproduction methods.<sup>68</sup> He was probably aware of the disadvantages of the new processes, as discussed by Joseph Pennell (1857-1926) in several publications and lectures given at the Slade School of Art in London in 1894-1895, although Coburn only attended the Slade the following year.<sup>69</sup> Pennell demonstrated that certain processes were better suited to reproducing works executed in a given medium. He advised artists on how to adapt technically to the merits and deficiencies of the photo-

mechanically-reproduced illustration and insisted that the new processes could not "correct" any faults in the original, the way an engraver could. Pennell explained that even meaningless pencil lines that appeared in the original would ultimately show up in the reproduction in black and white, maintaining that it was preferable to work in the same medium and colour of the final reproduction. He also suggested avoiding the use of varnishes, glazes or shiny surfaces and texture in the original in favour of a simple mat surface. Although Coburn never directly refers to Pennell, his comments in a letter reflect Pennell's doctrines:

These first efforts are more or less tentative & are in some cases the result of experiments to get a "mat" surface & a method of expression more free & loose than ordinary black & white.... I am using absorbent canvas & as a medium, a mixture of wax, oil & turpentine. The dead appearance of the surface (rather unpleasant to look at in the original) is purposely sought for. It prevents any false tones or values in the reproduction.<sup>70</sup>

Other Canadian artists were aware of Pennell, as is evidenced by a statement made by C.W. Jefferys in January of 1890:

We had an intense admiration for the best British and American illustration, as represented by such magazines as The Century, Harper's, Macmillan's, Punch and the Illustrated London News and Joseph Pennell's sumptuous book, Pen Drawing and Pen Draughtsmen, made known to us the work and the methods of numerous good European black and white men....<sup>71</sup>

Joseph Pennell was not alone in his concern with the effects of the new photo-mechanical processes on the quality of the illustrations. The Penrose Annual, initiated in 1896, was devoted to the problems of the photo-engraver as well as to the design possibilities, such as vignetting, head and tail pieces, and initials.<sup>72</sup> Henry Blackburn (1830-1897), who had many of his important articles published in the Penrose Annual, espoused principles similar to those of Pennell.<sup>73</sup> He was also the author

of The Art of Illustration, published in London in 1894, when "drawing for process" became an art in itself. The Studio ("An Illustrated Magazine of Fine and Applied Art") not only began a series of articles in 1893 on "Drawing for Reproduction," but they also sponsored competitions entitled "Drawing for Reproduction by Photographic Process".<sup>74</sup>

Philip Gilbert Hamerton (1834-1894) published Drawing and Engraving in 1892 in London. Despite Hamerton's expressed preference therein for wood-engraving for the reproduction of paintings, sculpture and architecture, he found the new processes excellent for pen drawing.<sup>75</sup> We assume that Coburn was not only aware of the discussions of the merits and disadvantages of photo-mechanical reproduction processes in these publications but that he was truly concerned about these problems in his aim for high artistic quality.

Coburn had displayed an active interest in the manner of reproduction of the original, where he consulted with the publisher Putnam's about the size of the printed page and the quality of the paper to be used and so forth. In a letter to Dr. W.H. Drummond, Coburn wrote:

I am writing to Putnam's to-night for some information about the size of the printed page & the kind of paper they propose using so as to begin some headpieces & little drawings. These they will require first and I must know the quality of the paper to know whether to make my drawings in "wash" or in "line".<sup>77</sup>

Thus, Coburn also took scale into consideration to avoid distortion, despite the photograph's ability to reduce an original. Furthermore, due to the vertical format of the book, as well as its octavo size, Coburn only rarely executed a horizontal composition which forced the reader to turn the book on its side, separating the illustration from the text.<sup>78</sup>

In addition to the problems associated with the printing of the original image, the type or non-type compatibility of the various methods of reproduction had to be taken into consideration. For example, photogravure, an intaglio process which is not type-compatible, may be used for hors-texte or full-page illustrations but is unfeasible for reproducing head and tail pieces which appear at the beginning and end of typed pages.<sup>79</sup> Thus, head and tail pieces required a different technique, most often process-line engraving, which is a relief type-compatible method of reproduction. Process-line engraving is best suited to reproducing pen and ink work, whereas photogravure is more versatile and is used for wash or monochromatic oils. The halftone process (3 and 4 colour halftones), also type-compatible, is the most versatile, allowing reproduction in full colour as well as black and white, both in and hors-texte.<sup>80</sup>

Coburn's treatment of his illustrations reflects the restrictions of these processes. Initially, Coburn's full-page originals were executed predominantly as monochromatic oils because they were not intended for reproduction in colour.<sup>81</sup> These were generally reproduced through photogravure. The head and tail pieces executed in pen and ink were reproduced through process-line engraving. Head and tail pieces executed in pen and ink and wash were reproduced through the halftone process. Polychromatic oils for illustration were used by Coburn as early as 1905, in Dr. W.H. Drummond's The Voyageur. For Putnam's popular editions, the illustrations, whether monochromatic or polychromatic, were generally reproduced by the halftone process. For the more limited editions Putnam's produced, there were no halftone colour reproductions,



only photogravures, occasionally in sepia tones. Photogravures often tended to over-reproduce, revealing too much of the original canvas surface, which sometimes resulted in a grainy effect. However, they were considered preferable or more artistic to the halftones, which, because of the use of screens, produced an overall dot pattern, and a general greyness with no true whites. Upon enlargement, the photogravure produces more detail; the halftone dissolves into a grid of dots.

As already suggested, Putnam's concern for quality appealed to Coburn. Several characteristics, such as the use of lining papers, reflect the qualities of the livre d'artiste. These thin protective tissues, found in front of both the photogravure and halftone full-page illustrations, are not technically necessary (although sometimes for photogravures, they can inhibit the transfer of the image onto the following page) and may be considered ostentatious.<sup>82</sup> Nor are they always used to carry captions linking the illustration to the poem. (The type-compatible halftones carry their captions on the same page as the illustration, and still have inserted lining papers.) This aspect, together with the "thick" high quality paper used for the hors-texte illustrations (only halftones require a specially coated paper), suggest that Putnam's was aiming at the quality of the livre d'artiste.<sup>83</sup> In addition, Putnam's concerned itself with the decoration of the book covers, with a more expensive leather binding, which included luxurious colour and gilt reproductions (laid down illustrations), raised surfaces and embossing, among other details.<sup>84</sup> Also significant is the occasional use of the deckle edge in which the pages of the book appear hand torn, or feathered, as in Dr. W.H. Drummond's The Habitant. Actually this effect was produced by machine and is another attempt to approximate the

high quality of the rarer, limited edition livre d'artiste.<sup>85</sup> Although the Putnam editions were far from limited, the publishing house did issue spécial editions, such as the "Tamerlane" and "Raven" editions of The Complete Works of Edgar Allan Poe (B.7).<sup>86</sup> Often Putnam's restricted the edition, by offering numbered author's editions (which included facsimiles of Dr. W.H. Drummond's handwritten manuscript) or éditions de luxe, which frequently included additional illustrations in photo-gravure. Coburn obviously found these features attractive and, having become accustomed to such high quality practices at Putnam's, expected the same from Morang's in its printing of Fréchette's Christmas in French Canada. Although Coburn had suggested to Fréchette that Morang's produce an édition de luxe, in which some colour reproductions could be included, the publisher was not forthcoming:

If the cost would be too great and you cared to adopt the idea, it would add immensely to the attractiveness of the volume to have these titles & headpieces (and some tail pieces I am preparing) printed in a tint or an extra color,....

It seems to me this could be done by issuing say 1000 numbers as an "Edition de Luxe, to be sold by subscription or otherwise, at a price sufficient to cover this extra expense which in reality would not be so very great."<sup>87</sup>

Notwithstanding Coburn's ability to adapt to the requirements of various processes, a large number of his original paintings were conceived as art works in themselves. As shown, his working method attests to this. Coburn's paintings were seen not only as sources for the reproductions, but also as easel paintings. Coburn saw his contribution as equally important as Dr. W.H. Drummond's; it is in this way that some of Coburn's illustrations have managed to survive today, apart from the text, as emblematic representations of the French-Canadian culture.

It requires time to thoroughly imbue oneself with the subject and in this instance, you do not want a set of illustrations that are illustrations only, but a deeply thought out scene of decoration tending not so much to illustrate the text (which needs no illustration) as to form a supplementary set of author's pictures, giving the theatre and the characters a more palpable entourage than words.<sup>88</sup>

This is particularly evident with Coburn's full-page illustrations which were treated separately in the printing process, - hors-texte -, and inserted only at the end. They resemble the single prints from a folio edition of a livre d'artiste. Coburn's originals for Dr. W.H. Drummond's poetry and other commissions were exhibited in Montreal and Sherbrooke on numerous occasions.<sup>89</sup> Furthermore, the Director of the Academy in Antwerp had requested that Coburn include his originals, intended to illustrate Fr  chette's Christmas in French Canada, (B.I), in the Academy's Spring Exhibition of 1899.<sup>90</sup> Mention is also made to the originals which were retained by the publisher, Putnam's, and framed and exhibited in its offices.<sup>91</sup> This was not the usual practice; many publishers were in the habit of destroying the originals.<sup>92</sup>

As shown, Coburn executed his illustrations with the aid of the poet, Dr. W.H. Drummond and in consultation with the printer/publisher G.P. Putnam's. Such collaboration between the artist and poet, which included the publisher, was considered integral to the production of the livre d'artiste. It was also highly important to Coburn who perceived himself as the artist who illustrated, rather than simply an illustrator. In keeping with his desire to be an artist, he strove for the high quality in the production of the book. Coburn stated in a letter:

I have, this year refused to illustrate three books, simply because I was convinced that their ultimate publication would

be to fall in line with the great procession of cheaply gotten up gift books that make their appearance at Christmas and then sink into oblivion.<sup>93</sup>

Furthermore, the format of the book, despite its similarity to the magazine of the day, appealed to Coburn; the book was naturally directed at a specific, more highly-educated public, an intellectual market.

Coburn readily admitted to his bias towards a more learned sector of society.

For my part, I don't care a snap of any finger for the appreciation of the public or those who do not know or cannot appreciate the difference between serious & rapid work. The conscious satisfaction of doing my best and in such a manner as to deserve or gain the perhaps less flattering but more sincere praise of a more discerning connoisseur is a greater and more enduring delight than the superficial praise of a fickle public which bestows praise indiscriminately on a soap lithograph & a deeply thought out work of art.<sup>94</sup>

In these ways Coburn, in aiming to be a serious and devoted artist, strove for the technically high-quality illustrations. Coburn benefited from the recent advancements in photo-mechanical reproduction methods, but did not become a slave to the new processes. He recognized their disadvantages and limitations, while he appreciated their liberating features. Coburn was therefore able to reconcile himself with the new mechanical means and still maintain his role as artist. His role can be likened to that of an artistic director; he was a master of the workshop, exercising artistic control over the production.

## Footnotes - Chapter II

1. Philip Hofer and Eleanor M. Garvey, The Artist and the Book 1860-1960 in Western Europe and the U.S., Boston Museum of Fine Arts, Harvard College Library, 1961, pp. 7-8. See also Douglas Druick and Peter Zegers, La Pierre Parle, Lithography in France 1848-1900, Ottawa, National Gallery of Canada, National Museums of Canada, 1981, p. 92. See also, Brenda D. Rix, Pictures for the Parlour, Toronto, Art Gallery of Ontario, 1983, pp. 11-12, 64-65, 77-78.
2. Louis A. Holman, The Graphic Processes, Boston, Charles E. Goodspeed & Company, 1926. David Bland, The Illustration of Books, London, Faber & Faber, 1951. William M. Ivins Jr., Prints and Visual Communication, Cambridge, Mass., Harvard University Press, 1953. An Encyclopedia of the Book, Cleveland and New York, The World Publishing Company, 1960. Edward Monington Allen, ed., Harper's Dictionary of the Graphic Arts, New York, Evanston and London, Harper & Row, 1963. Estelle Jussim, Visual Communication and the Graphic Arts, Photographic Technologies in the Nineteenth Century, New York and London, R.R. Bowker Company, Xerox, 1974. (Dr. William P. Baker (organizer of "Photography into Print", exhibition, McCord Museum, Montreal, November 4, 1981 - February 7, 1982) referred me to this excellent source as well as to Ivins.) Geoffrey Wakeman, Graphic Methods in Book Illustration, The Plough Press, 1981.
3. A Century of American Illustration, New York, The Brooklyn Museum, 1972, p. 15. Geoffrey Holme and Ernest G. Halton, editors, and M.C. Salaman, Modern Book Illustrators and their Work, London, Paris, New York, The "Studio" Ltd., 1914, p. 7.
4. For more discussion on the debates between engraving and photography, see Aaron Scharf, Art and Photography, New York, Penguin Books, 1974, p. 158.
5. For the livre d'artiste, see: W.J. Strachan, The Artist and the Book in France; The 20th Century livre d'artiste, London, Peter Owen, 1969; Philip Hofer and Eleanor M. Garvey, 1961; Monroe Wheeler, ed., Modern Painters and Sculptors as Illustrators, New York, Museum of Modern Art, 1936; Peintres-illustrateurs le livre illustré depuis Manet, Fondation Maeght, 1969; Ségolène Samson-Le Men, "Quant au livre illustré", Revue de l'Art, no. 44, 1979, pp. 85-102, Samson-Le Men draws our attention to the conceptual changes behind the illustrated book, noting a variety of examples, such as a photo-illustrated Nadja by André Breton (1928), indicating a broadening of the criteria for the livre d'artiste. The livre d'artiste received much impetus from Surrealist literature. Also of significance is the inclusion of Pothey's La Muette as a livre d'artiste, in spite of being produced by one of the earliest photo-mechanical processes: Gillotage; see Hofer and Garvey, 1961, intro., p. 9. Exhibitions and publications devoted to the illustrated book

- in Canada: Sybille Pantazzi, "Book Illustration and Design by Canadian Artists 1890-1940", Ottawa, National Gallery of Canada, Annual Bulletin 7, Vol. 4, no. 1, 1966, pp. 6-24. Jean-René Ostiguy, "A Selection of Books Illustrated by Quebec Artists between 1916 and 1946", National Gallery of Canada, Annual Bulletin 3, 1979-1980, pp. 15-36. Claudette Hould and Sylvie Laramée, Répertoire des livres d'artistes au Québec 1900-1980, Montréal, Ministère des Affaires culturelles, Bibliothèque nationale du Québec, 1982. Jean-René Ostiguy, "The Illustrated Book in Quebec and in France (1900-1950)", Journal, no. 43, Ottawa, National Gallery of Canada, September 1983. See also Druick and Zeghers, La Pierre Parle, 1981, pp. 77, 92-93, where it is shown that the new photo-mechanical processes had a similar impact on the development of the lithograph.
6. Wheeler, 1936, p. 11. Peintres-illustrateurs le livre illustré depuis Manet, préface de Jacques Guignard. Strachan, 1969, pp. 21-22, 36-38.
  7. May Harvey Drummond, Life of W.H.D., ca. 1935, p. 82. See also Chapter I, p. 22, and footnote no. 48.
  8. See Chapter I, passim. Significantly, one of the articles Coburn illustrated for Scribner's Magazine in 1895 was written by Henry Van Dyke (1852-1933), an American author who had travelled to Quebec and recorded the dialect of the French-Canadian voyageur.
  9. May Harvey Drummond, Life of W.H.D., ca. 1935, p. 82. Coburn also enjoyed a close friendship with several members of the Drummond family, beyond Dr. W.H. Drummond and his wife for example. Coburn corresponded with Thomas J. Drummond; see Coburn Collection, Toronto, letter from F.S.C. to Thomas J. Drummond of April 21, 1912. The author also met with Mrs. Henry Birks (née Lillian Drummond) and her daughter Mrs. Shiela Bovaird (née Birks) on May 25, 1984. It was confirmed that they had both known F.S.C. well until May Harvey Drummond's death in 1936(?). F.S.C. had been close to the whole Drummond family, visiting them on a regular basis in St. Bruno; see also preparatory drawing for, 1908.F.3, with inscription from F.S.C. to Lilian Drummond. Coburn also executed Mrs. George Drummond's portrait; see Osler, letter from F.S.C. to Mrs. Drummond of April 20, 1913, 439/10.23/12. Coburn also mentions not only Kathleen, Moira and Barclay Drummond throughout the correspondence but mentions the Drummond families in a letter of 1912, see Osler, letter from F.S.C. to Mrs. Drummond of December 22, 1912(?), 439/10.23/10; see Appendix V.
  10. W.H.D., The Great Fight, 1908, biographical sketch by May Harvey Drummond, pp. 40-41. Original letter: Osler, letter from F.S.C. to Mrs. Drummond, of October 18, 1907, 439/10.23/2; see Appendix V.

11. Osler, letter from F.S.C. to Mrs. Drummond of July 12, 1908, 439/10.23/4; see Appendix V.
12. For Drummond's background, see Macdonald, 1923, pp. 4-5 and passim. See also May Harvey Drummond, Life of W.H.D., 1935 and W.H.D., The Great Fight, 1908, biographical sketch by May Harvey Drummond, passim. For Coburn, see Stevens, 1958, pp. 1-2.
13. O.P.A.C., letter from F.S.C. to Fréchette of October 31, 1898, nos. 1078-1080; see Appendix V.
14. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.
15. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V. See also M.M.F.A., The Illustration of the Folk Song in Quebec, 1980, p. 23.
16. May Harvey Drummond, Life of W.H.D., ca. 1935, p. 202 and Drummond Collection, Montreal, Letter from F.S.C. to W.H.D. of September 8, 1898; see Appendix V: Francis Parkman (1823-1893), France and England in North America, Boston, Little Brown, 9 vols., 1880-1910 (1874-1894). William Kingsford (1819-1898), The History of Canada, 10 vols., 1887-1898.
17. Dennis Reid, 1979, p. 6. As Reid notes, the arts, especially in the painting and photography domains, reflect this new sense of Canadian nationalism.
18. W.H.D., The Habitant, intro., by Louis-Honoré Fréchette, October 13, 1897; see also Appendix III.
19. W.H.D., The Habitant, intro., by Louis-Honoré Fréchette, p. vii. Stevens, 1958, pp. 29-30.
20. Dr. W.H. Drummond's artistic friends with whom he socialized and met regularly included R. Tait McKenzie (1867-1938), William Brymner, Philippe Hébert (1850-1917), and Henri Julien, see Osler, memorabilia, i.e., dinner menu, 439/15.2. For F.S.C., see Osler, letter from F.S.C. to Mrs. Drummond of February 27, 1913, 439/10.23/11; see Appendix V.
21. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.
22. W.H.D., The Great Fight, 1908, biographical sketch by May Harvey Drummond, p. 32.
23. Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of November 9, 1901; see Appendix V.

24. Somerville, 1909, p. 29. One of Coburn's illustrations which cannot be directly linked to a specific poem: "The Hunter" (1901.F.10) for Johnnie Courteau suggests his interest in genre types, notwithstanding that a poem by Dr. W.H. Drummond was subsequently dropped.
25. Coburn referred to his illustration of "The Hunter" in a letter to W.H.D., Osler, December 12, 1900, 439/17.3/38: "The Chasseur"; see Appendix V.
26. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.
27. Montreal, The Gazette, April 1940.
28. Montreal, Fraser Brothers, December 7, 1978, charcoal drawing, Concordia Photo Collection; it cannot, however, be connected with a particular illustration. See also preparatory drawing for 1908.F.3.
29. Osler, letter from F.S.C. to W.H.D., of December 12, 1900, 439/17.3/38; see Appendix V.
30. O.P.A.C., letter from F.S.C. to Fréchette of September 23, 1900, no. 1118; see Appendix V.
31. Osler, letter from F.S.C. to Mrs. Drummond, of June 7, 1908, 439/10.23/3; see Appendix V.
32. O.P.A.C., letter from F.S.C. to Fréchette of January 10, 1899, nos. 1081-1085; see Appendix V.
33. Osler, letter from F.S.C. to Mrs. Drummond of June 15, 1907, 439/10.23/1; see Appendix V.
34. See Appendix III, The Works of Oliver Goldsmith, 1908, Vol. 1, p. iv, (B.10).
35. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, no. 1110-1117; see Appendix V.
36. Osler, letter from F.S.C. to W.H.D., of December 21, 1897, 439/10.9/1; see Appendix V.
37. Stevens, 1958, pp. 19-20.
38. Osler, letter from F.S.C. to W.H.D., of February 12, 1902, 439/10.9/2; see Appendix V.
39. Coburn Collection, Toronto, letter from Jessie R. Mitchell to F.S.C. of August 12, 1959; see Appendix V.



40. Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of September 8, 1898; see Appendix V.
41. Versions of The Habitant, 1897.F.1 and versions of The Voyageur, 1905.F.1 and 1905.H.1, for example. See also, Coburn Collection, Toronto, undated and unsigned letter in F.S.C.'s writing, of terminus post ante quem 1916; see Appendix V.
42. See correspondence between W.H.D. and F.S.C. in the collection of the Osler Library, McGill University and in the Coburn Collection, Toronto, as well as in the Drummond Collection, Montreal. Correspondence between F.S.C. and Fr  chette is housed in the Public Archives of Canada in Ottawa; see Appendix V.
43. Osler, letter from F.S.C. to W.H.D., of March 14, 1901(?), 439/17.3/39; see Appendix V.
44. Osler, letter from W.H.D. to N.C., of January 8, 1898, 439/10.7/1; see Appendix V.
45. Somerville, 1909, p. 29.
46. O.P.A.C., letter from F.S.C. to Fr  chette of January 10, 1899, nos. 1081-1085; see Appendix V.
47. Somerville, 1909, p. 31.
48. Osler, letter from W.H.D. to F.S.C. of March 1901, 439/10.7/4; see Appendix V.
49. W.H.D., The Great Fight, 1908, biographical sketch by May Harvey Drummond, p. 40.
50. May Harvey Drummond, Life of W.H.D., ca. 1935, pp. 82, 108-111.
51. Osler, letter from W.H.D., to F.S.C. of January 2, 1901, 439/10.7/3; see Appendix V.
52. Osler, letter from W.H.D., to F.S.C. of August 30, 1900, 439/10.7/2; see Appendix V.
53. See Chapter I, p. 22, and footnote no. 49.
54. O.P.A.C., letter from F.S.C. to Fr  chette of February 12, 1900, nos. 1110-1117; see Appendix V.
55. See footnote no. 6.
56. Osler, letter from G.P. Putnam's to Mrs. Drummond of May 19, 1908, 439/17.2/140; see Appendix V.

57. Osler, letter from F.S.C. to W.H.D. of February 3, 1899, 439/17.3/-36; see Appendix V.
58. Osler, letter from J. Bishop Putnam's to W.H.D., of February 17, 1905, 439/17.3/217; see Appendix V.
59. Osler, letter from F.S.C. to W.H.D., of March 14, 1901(?), 439/17.3/39; see Appendix V.
60. Osler, letter from F.S.C. to Mrs. Drummond, of February 27, 1913, 439/10.23/11; see Appendix V. Other Canadian artists such as Sandham also rejected the illustrator status, preferring painting, see Chapter I, footnote no. 8.
61. See Osler, letters from Putnam's to Thomas J. Drummond, W.H.D., and Mrs. Drummond, and Coburn Collection, Toronto, letters from F.S.C. to Putnam's; see Appendix V. It is sometimes difficult to know which member of the Putnam family was corresponding with the Drummonds or F.S.C. From September 25, 1897 until July 17, 1901 (Osler, letters, 439/17.3/216, 223, 113, 145, 144), from March 7 until April 22, 1905 (Osler, letters, 439/17.3/211, 214, 209, 215, 218, 226), on November 11, 1905 (Osler, letter, 439/17.3/210), and from June 27 until July 24, 1908 (Osler, letters, 439/17.2/134, 130, 129, 133, 132), it appears that the letters were signed using the company name, i.e. G.P. Putnam's Sons. However, the remaining letters are found to have been signed individually by George Haven Putnam (1844-1930) who was President of the firm from 1872 until 1930 and his brother (?) John Bishop Putnam (1847/48-1915). The latest letter from 1915 is from Robert F. Putnam (Coburn Collection, Toronto), John Bishop Putnam's son. The business was originally established in 1866 by George Palmer Putnam (1814-1872), the father of George Haven and John Bishop, among many other children. It was sold out of the family in 1930, although the name has been kept. Efforts made through the existing G.P. Putnam's Sons firm in New York, through correspondence and telephone calls with the Managing Editor, were to no avail in trying to trace descendants and/or any original illustration work. In an attempt to locate more information about the Putnam publishing firm, the author also contacted the New York Public Library, The Archives of American Art, Harvard University, the Putnam Foundation of the Timken Art Gallery in San Diego, the Pierpont Morgan Library in New York, The New York Times, and the Library of Congress in Washington, all without result. General information concerning members of the Putnam family was found through The Dictionary of American Biography, Edited by Dumas Malone, New York, Charles Scribner's Sons, 1935, Vol. 15, pp. 278-280, and Who's Who in America, Chicago, 1930-31, Vol. 16. The author also tried to contact the Putnam printers: Knickerbocker Press, only to find out that they are no longer associated with Putnam's. Knowing that Coburn enjoyed a close relationship with the Putnam family and that the firm kept and exhibited original illustration material, the author tried through many of the above sources to locate something related to Coburn.

now maybe in American private collections. In this regard, the Society of Illustrators in New York was contacted who had the author write to numerous galleries and collectors in the States including the American Illustration Research Group in California who deal with illustrations, again to no avail.

62. For Coburn's visits to New York, see Osler, letter from Putnam's to W.H.D. of February 17, 1905, 439/17.3/217; Osler, letter from Putnam's to Tom Drummond of May 11, 1908, 439/17.2/142; Osler, letter from Putnam's to Mrs. Drummond of May 26, 1908, 439/17.2/139; Osler, letter from G.H. Putnam's to Mrs. Drummond of May 28, 1908, 439/17.2/138; Osler, letter from G.H. Putnam's to Mrs. Drummond of May 28, 1908, 439/17.2/136 (handwritten copy). See Appendix V.
63. Coburn Collection, Toronto, page proofs.
64. Osler, letter from F.S.C. to Mrs. Drummond of August 13, 1908(?), 439/10.23/5.
65. Osler, galley proofs, The Voyageur, with head and tail-piece illustrations, no hors-texte illustrations; The Great Fight, no illustrations. The galleys show that decisions as to the eventual placement of the illustrations were left to the end for the most part and there was flexibility in their placement. Where it was felt necessary, Putnam's supplied a stock vignette for a head or tail piece. (The hors-texte illustrations, not being type-compatible and sometimes requiring special paper, were not found among the galley proofs which points to the fact that they were inserted at the last stage and consequently were not paginated. Sometimes, Coburn's head-piece illustrations were used repeatedly for different poems, see Osler, fragment of a letter, from F.S.C. to W.H.D. of ca. 1904-1905, unsigned, unaddressed, 439/17.3/40; see Appendix V.
66. Osler, title page for Phil-o-rum's Canoe and Madeleine Vercheres, 439/32.2/54.
67. O.P.A.C., letter from F.S.C. to Fréchette of January 9, 1900, nos. 1106-1109; see Appendix V.
68. Some artist/illustrators found it more difficult than others to make the transition to photo-mechanical reproduction. See Chapter I, footnote no. 35.
69. Jussim, 1974, pp. 82-83, 85. Joseph Pennell, The Illustration of Books: A Manual for the Use of Students; Notes for a Course of Lectures at the Slade School, University College, New York, Century, 1896. Pennell's lectures were published in the Art Journal in 1895. Stacey also notes that Jefferys too became acquainted with Pennell in January of 1890; Stacey, 1976, p. 9, see diary.

70. O.P.A.C., letter from F.S.C. to Fréchette of February 24, 1899 nos. 1093-1098; see Appendix V.
71. See footnote 69, and Colgate, C.W. Jefferys, Toronto, The Ryerson Press, 1945, p. 6, source identified by Stacey: "Miscellaneous Notes and Excerpts", ms., Jefferys Estate Archive, Toronto.
72. The Process Year Book, Penrose Pictorial Annual, 1896-1898, edited by William Gamble of "Process Work & the Printer": A. Horsley Hinton, "False Standards and Conventions in Process Work", Penrose Annual, 1898, pp. 97-101. Rev. F.S. Lamber, M.A., "Photography as an Aid to the Decoration of a Book", Penrose Annual, 1898, pp. 57-61.
73. Henry Blackburn, "Artistic Process Work", The Process Year Book, 1896, pp. 81-85. Some of the titles to other articles also suggest the Process Year Book's devotion to these problems, such as "To Avoid the Screeny Effect in Half Tone Work" by Stephen H. Horgan and "When Nature Fails then Art Steps In" by Matthew Surface. Peter Zeghers, Conservator of Graphic Art at the National Gallery of Art in Ottawa, and co-author with Douglas Druick of La Pierre Parle, 1981, suggested Blackburn and the Penrose Annual as valuable sources.
74. "Drawing for Reproduction by Process: - Outline Work and Tint Boards", Studio, An Illustrated Magazine of Fine and Applied Art, London, Vol. I, no. 1, April 1893 (series written by various authors). "Series "B" "Drawings for Reproduction by Photographic Process", The Studio Calendar, December, Vol. II, 1894, p. v.
75. Philip Gilbert Hamerton, Drawing & Engraving A Brief Exposition of Technical Principles & Practice, London and Edinburgh, Adam and Charles Black, 1892, Chapter VII: "Photographic Processes of Engraving", pp. 151-154. Stacey suggested Hamerton as another source.
76. Not all artists were really concerned with the effect of the new processes on their work as pointed out by Philip Hofer and Eleanor M. Garvey, 1961, p. 8: "Those less imaginative artists and they included the bulk of the professional illustrators - who disregarded the warning, saw their work more and more crowded by photography or stifled by the cheapness and imperfections of its use in reproducing their designs."
77. Osler, letter from F.S.C., to W.H.D., of December 12, 1900, 439/17, 3/38; see Appendix V.
78. Jussim, 1974, p. 128; Jussim refers to this as a 'design defect'.

79. Photogravure is also recognizable from the use of a hand roulette in the darker areas, to obtain more shading and depth, since photogravure lacked any solid blacks or whites. They were generally muddy in tone. When enlarged, more detail is apparent, unlike the halftone. For identification of the various traits of the photo-mechanical reproduction processes, see Wakeman, 1981. See also footnote no. 2. I consulted with several experts, who proved to be valuable sources of information: Professor Peter McNally, Graduate Program, Library Sciences, History of Printing, McGill University, Montreal; Dr. William P. Baker; Gary Tinsky, Rare Book Department, McGill University, Montreal; Stanley Triggs, Curator of the Notman Collection, McCord Museum, Montreal; and Peter Zeghers.
80. An overall dot patterned grained surface was produced from a screen used in the halftone process and is visual upon being enlarged; being type-compatible allowed for the text to appear on the same page, unlike with the photogravure process. Halftones required special glossy paper and was therefore more expensive. Full colour appeared only after illustrations in sepia tones and various tints reproduced from black and white originals, as is the case with Coburn's illustrations.
81. See Appendices I, II and III.
82. This conclusion was arrived at after consultation with Gary Tinsky and Peter Zeghers. See also Wakeman, 1981.
83. This is especially apparent in the Browning illustrations (See Appendix III), where facsimiles of woodcuts from wood-engravings (see Drummond Collection, Montreal, letter from F.S.C. to W.H.D. February 1, 1906; see Appendix V), are reproduced on heavy stock.
84. See J.F. Macdonald, William Henry Drummond, Toronto, The Ryerson Press, 1923(?), pp. 121-123. Macdonald refers to the different covers.
85. Peter Zeghers drew this characteristic, the deckled edges, to my attention and commented on the general effect.
86. See Appendix III.
87. O.P.A.C., letter from F.S.C. to Fréchette of February 24, 1899; nos. 1093-1098; see Appendix V.
88. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.
89. See Chapter I, footnote nos. 58 and 98.
90. See Chapter I, footnote no 41.

91. Coburn Collection, Toronto, letter from J. Bishop Putnam to F.S.C. of April 19, 1911; see Appendix V.
92. For example The House of Harper, see A Century of American Illustration, The Brooklyn Museum, 1972, p. 13. See also Gail Levin, Edward Harper as Illustrator, New York, London, W.W. Norton and Company, in association with the Whitney Museum of American Art, p. 2.
93. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.
94. O.P.A.C., letter from F.S.C. to Fréchette of February 12, 1900, nos. 1110-1117; see Appendix V.

### CHAPTER III

#### ANALYSIS OF THE ILLUSTRATIONS

The analysis of Coburn's illustrations for the Drummond books will not only concentrate on a discussion of these particular illustrations individually but will aim to place them within the larger context of Coburn's other illustrations. Before proceeding with an iconographic and stylistic analysis, we must examine the books Coburn illustrated from a technical point of view, specifically the relationship between the image and the printed page. There it will be shown that three of the five Drummond books illustrated by Coburn represent a standard format most often employed by Coburn and significantly one which is generally associated with British illustration. It will also be demonstrated that Coburn gradually achieved a confident and relaxed attitude towards the traditional format, which resulted in an elaboration of a variety of illustration types.

Following a brief discussion of the nature of the Drummond poetry, the relationship between the illustration and corresponding poem will be examined in terms of Coburn's dependency on the text. In general, Coburn departed from the text to such a degree as to produce predominantly an anecdotal type of illustration. On a few occasions with each book, Coburn reached a level of interpretation less dependant on the text, whereby the illustration may be termed emblematic. In this way, Coburn, along with other Canadian artists, contributed to the establishment of a visual repertory of Canadian images.

In the larger context of all of Coburn's illustration commissions,<sup>2</sup> one sees yet an even greater range in the levels of interpretation whereby Coburn's work sometimes verges on being allegorical. Certainly, stylistically more powerful images are found outside the traditional Drummond material, however, in the latter we have the genesis of his varying styles, despite its uneven quality. It will be shown that both Coburn's illustrations for Dr. W.H. Drummond and those for other authors reflect the influence of a variety of sources. Works by both illustrators and painters, of European, American and Canadian origin, have been important for Coburn's illustration work. Coburn's greater reliance on paintings for inspiration is consistent with his conception of illustration.<sup>3</sup>

#### Technical Aspects

A technical examination of Coburn's illustration work for Dr. W.H. Drummond, between 1897 and 1908, as well as his other illustration commissions, carried out concurrently and continued long after completion of the Drummond books, reveals a gradual transition towards flexibility and an elaboration of illustration types. Based on a British illustration tradition, each of the five Drummond books illustrated by Coburn, has full-page illustrations, one of which is a frontispiece, and a number of head and tail-piece illustrations, or vignettes, which introduce or end the poems or title pages such as "Contents," "List of Illustrations," and "Prefaces" (see diagram). Notwithstanding their differences, it was found that three of the five Drummond books, illustrated by Coburn, share a similar format: The Habitant (1897), Johnnie Courteau (1901) and The Voyageur (1905). Similarity is noted in terms of the percentage of poems illustrated in each and a consistent structure comprised of vignettes,



Diagram : Illustrations by Coburn for the Drummed Books

	# of poems	# of poems illustrated	# of F.P. ill.	# of H.P. ill.	# of T.P. ill.	# of R.P. ill.	# of V. for T.P. ill.	# of Frontispiece F.P. ill.	Remarks
<u>The Habitant (1897)</u>	23	9	13	16	-	1	11	1st or 4th poem	4 of 11 vignettes are for "Contents", "Preface", Introduction" and "Illustrations".
<u>Phil-O-rum's Canoe and Madeleine Vercheres (1898)</u>	2	2	5	-	-	1	-	1st poem	1898.F.1 appears on cover; 1898.R.1 appears on title page.
<u>Johnnie Courteau (1901)</u>	34	13	16	16	4	-	2	4th poem	1901.H.1 and H.2 are for "Contents" and "Illustrations"; 1901.H.13 incorporates vignette as well.
<u>The Voyageur (1905) (photogravure edition)</u>	34	13	16	11	7	-	20	1st poem	1905.F.1 and F.2 reproduced in colour; 1905.H.4, H.6 and H.9 are repeated; 14 H.P. ill.
<u>The Great Fight (1908)</u>	20	5	9	13	9	-	-	1st poem	1904.F.2.F.3 and F.4 are for "Biographical Sketch"; 1908.F.9 is for a sketch; 1908.H.1, H.2.H.3 and H.4 are for "Preface", "Contents", "Illustrations", "Poems" and "Sketches"; 1908.T.1 and T.9 for "Biographical Sketch"; 1908.T.8 is for a sketch.

Abbreviations: F.P. ill.: Full-page illustration  
H.P. ill.: Head-piece illustration  
T.P. ill.: Tail-piece illustration  
R.P. ill.: Rail-piece illustration (in margin)  
V. : Vignette (or stock design)

head-piece, rail-piece and tail-piece illustrations as well as full-page illustrations. Because of their shared characteristics, these books provide an ideal opportunity to study the evolution of design, in which we can examine the frequency and placement of the illustrations, as well as their re-use and relationship to the text, and later on, the transition to reproduction in colour.

On the other hand, Dr. W.H. Drummond's Phil-o-rum's Canoe and Madeleine Vercheres (1898) and The Great Fight (1908) are different from these books, chiefly because of their peculiar formats, which represent completely different concepts. Phil-o-rum's Canoe and Madeleine Vercheres consists of only two poems, with one illustration restricted to reproduction on the cover (1898.F.1) and another as a type of rail-piece illustration on the title page (1898.R.1). While closer in format to The Habitant, Johnnie Courteau and The Voyageur, The Great Fight must still be considered separately because it was published posthumously in 1908, and included Dr. W.H. Drummond's works assembled by his wife, May Harvey Drummond. Moreover, prefaces, a biographical essay and the last section titled "Sketches," form major parts of the book, while the poems remain secondary. In terms of illustrations, The Great Fight boasts some that appear to have been executed by Coburn from photographs (1908.T.1; 1908.T.9), stylistically not unlike his magazine illustrations.<sup>4</sup> Furthermore, except for a preparatory sketch (see 1908.F.3), there has been little success in locating original illustrations for The Great Fight. This is similarly the case with Phil-o-rum's Canoe and Madeleine Vercheres, for which only two original illustrations have been identified thus far (1898.F.1; 1898.F.3). As a result, it is more difficult to judge Coburn's

success at coping with the new reproduction methods for these two books.

For these reasons, much of the ensuing discussion will concentrate on the three major books by Dr. W.H. Drummond - The Habitant, Johnnie Courteau, and The Voyageur - not only because of their standardized format repeated throughout, but to show the evolution of design within this structure achieved by the publisher, poet and artist.

As seen in the diagram, The Habitant, Johnnie Courteau, and The Voyageur each include approximately the same percentage (25%) of poems illustrated. In each of these three books the first poems are more frequently illustrated. A few poems of each book have merited two full-page illustrations.

While The Voyageur maintained the standardized frontispiece illustration for the title poem and first poem, The Habitant's frontispiece varied with the edition. Johnnie Courteau displays the illustration for the "Curé of Calumette," the third poem (1901.F.1), which can only suggest that for the frontispiece there was flexibility, probably on the part of the publisher.

With the use of the vignette, a stock or manufactured decorative head or tail-piece illustration, we can assume that the publisher took it upon himself to "fill-in" with a vignette where no head-piece or tail-piece illustration was provided by Coburn. This is particularly evident in The Habitant and The Voyageur. However, in Johnnie Courteau, there appears to have been a more relaxed or confident attitude towards "white" or open spaces, seen in the limited use of both the vignette and the tail-piece illustrations. Nevertheless, Johnnie Courteau carries the most elaborate tail-piece illustration by Coburn, "The End" (1901.T.4) while

The Habitant includes no tail-piece illustrations at all. Notwithstanding Dr. W.H. Drummond's obligation to purchase the first 1000 copies of The Habitant,<sup>5</sup> which may explain the lack of tail-piece illustrations and other head-piece illustrations (for "Contents," title page, "List of Illustrations," "Prefaces," etc.), there was evidently, a growing tendency towards an elaboration in the variety of illustration types, as well as an acceptance of open spaces.

In Coburn's approach towards the head-piece illustration as a functional device, one also finds a transition from a more traditional format, consisting of type-compatible pen and ink drawings, frequently kept separate from the text below but incorporating the title or first letters, to a freer, and later more flat decorative style. In the first Drummond book, The Habitant, Coburn consistently incorporated the title into his design in which he sometimes highlighted the first letters. Often, he used circles and squares as devices to attract the reader's attention, a characteristic derived from Gothic illuminated manuscripts (see 1897.H.3, 1897.H.5, 1897.H.9, 1897.H.10, 1897.H.11).<sup>6</sup> Coburn also used the very traditional literary device, derived from Carolingian manuscripts, of a scroll, incorporating the title (1897.H.1, 1897.H.3, 1897.H.7).<sup>7</sup>

Liberty was taken with Johnnie Courteau (1901), in which a vignette was integrated with a head-piece illustration (1901.H.13). Johnnie Courteau; unlike The Voyageur also boasts an unrepeatd use of head-piece illustrations by Coburn (1905.H.4, 1905.H.6, 1905.H.9). Furthermore, Johnnie Courteau displays the first employment of the halftone process for reproduction of the head-piece illustration for a Drummond

book, necessitated by Coburn's use of oil on canvas or pen and ink with wash and/or charcoal in the original (1901.H.4, 1901.H.5, 1901.H.9, 1901.T.4). This practice continued with The Voyageur (1905.H.5, 1905.H.11). In The Voyageur, Coburn also frequently elevated and framed the scene above the title, although he occasionally allowed the image to break out onto the page of text. Generally though, Coburn restricted himself to a rectangular box in which he effectively used pen and ink in a flat, linear fashion, closer to the work of Aubrey Beardsley (1872-1898) and book illustration of the Arts and Crafts movement in England. In 1906, Coburn was to respond more fully to the current trends in his illustrations for Browning's The Last Ride Together (B.8). Significantly, many of the head-piece illustrations for The Voyageur, which were more ornamental, were repeated, as mentioned above, and used interchangeably for different poems within the book. They serve to unify the decoration of the book as a whole rather than introduce or add visually to a specific text below.

Following The Habitant illustrations of 1897 and prior to the Johnnie Courteau illustrations of 1901, Coburn executed illustrations for Fréchette's Christmas in French Canada (B.1), which included head-piece illustrations that represent structurally a full elaboration of the techniques used in The Habitant. In Christmas in French Canada (B.1) one frequently encounters halftone head-piece illustrations combined with process-line drawings which are permitted to run down into the text below. As a result, these tend to resemble rail-piece illustrations which incorporate historiated capitals, a traditional device which again is derived from Carolingian manuscripts,<sup>8</sup> as well as from William Blake's (1757-1827) illuminated books. Furthermore, the Fréchette

illustrations also include more variety in terms of rail-piece illustrations found reproduced not only by process-line engraving but also by halftone and, unlike the Drummond books, four halftone half-page illustrations were incorporated into both the English and French versions (B.1 and B.4). The differences may be readily explained by a change in the publishers, from Putnam's to Morang's. However, as already noted, Coburn had not been pleased with the quality of the reproduction for either Morang edition.<sup>9</sup>

That same year, 1899, Coburn was also occupied with the two Irving books, The Legend of Sleepy Hollow (B.3) and Rip van Winkle (B.2). Putnam's ensured their presentation as a set in which Coburn's pen and ink drawings are found repeated and interspersed as rail-piece illustrations, as well as set out alone on the page. In addition, both books were further embellished with borders and cover designs by Miss Margaret Armstrong.

The Dickens illustrations from 1900 (A Christmas Carol (B.5) and The Cricket on the Hearth (B.6) ) not only consist of the usual variety of illustration types, but also the frequent use of process-line engraving rail-piece illustrations and half-page illustrations, which appear more integrated with the text. They include numerous unframed pen and ink individual character studies which depict particular scenes in the stories, very much in keeping with the British tradition of illustration and one which was generally associated with Dickens.<sup>10</sup>

Coburn began to execute some of his originals in polychrome for the 1901 Johnnie Courteau, but these were reproduced in black and white, and occasionally sepia tone. The Voyageur of 1905 appears to have been the

first publication of Coburn's illustrations in colour. Yet the earlier Johnnie Courteau shows much innovativeness in terms of variety, technical virtuosity and attentiveness to the decoration as a whole, regardless of the fact that it includes no colour reproductions.

After Johnnie Courteau, Coburn executed the illustrations for Edgar Allan Poe (B.7) in 1902. As will be shown, these are quite remarkable stylistically. Structurally, however, they are restricted to the traditional full-page illustration type. Other than one illustration which is divided like a triptych, another with a predella panel, and another with a curved top edge, they rely on developing the drama within the classic framed space.

Not until after The Voyageur of 1905 did Coburn vary both the structure and style of his illustrations. This is seen in his Browning illustrations of 1906 (B.8). Whether Coburn was responsible for the border designs in Browning's The Last Ride Together (B.8) is doubtful. Nevertheless, the head-piece illustrations, reproduced as facsimile woodcuts, demonstrate an abrupt change and reveal a surprising awareness of more modern tendencies, such as the decorative aspects of Beardsley's work, while some of Coburn's full-page illustrations remain very traditional and are more consistent with his previous work. It is less surprising however, when we recall Coburn's already flat and linear treatment of some of the head-piece illustrations for The Voyageur.

Coburn retreated to a more conventional format, both in terms of style and medium, in his illustrations for Goldsmith in 1907 and 1908 (B.9, B.10) which include numerous tail-piece illustrations executed in pen and ink. Yet Goldsmith's The Good-Natured Man (B.9) consists of four

full-page illustrations in colour, not unlike the British illustrator Hugh Thomson's (1860-1920) work.

In 1908, Coburn was engaged for the last time to illustrate Dr. W.H. Drummond's poetry. For The Great Fight he reverted to a very unexciting decorative illustration program, perhaps because Coburn felt that a return to Dr. W.H. Drummond's work required a similar type of illustration, technically and stylistically, to that used perviously for the Drummond poetry. In view of his accomplishments cited above, between 1897 and 1907, it is regrettable that he did not take full advantage of the opportunity to continue to experiment with the format.

Coburn, proceeded with the execution of illustrations for The Complete Works of Alfred Lord Tennyson in 1909 (B.11) which are accompanied by those of the prestigious French artist Gustave Doré (1832-1953). The latter's illustrations, executed a long time before this publication, appear to have been reproduced from engravings, and as a result are less fresh in comparison to Coburn's illustrations. While there is a paucity of types of illustrations, the full-page illustrations for the Tennyson offer a variety of framing devices - a circle in a rectangle, an arched frame or even an excessively tall and narrow panel - which sometimes both stylistically and structurally betray a Pre-Raphaelite influence.

As already mentioned, Coburn often worked in colour, despite final reproduction in black and white or sepia tone. One witnesses a gradual increase in the number of colour reproductions which prepared Coburn for a successful transition to colour. It began intermittently with the few colour illustrations for The Voyageur through the Browning (B.8)



illustrations to the four colour full-page illustrations for Goldsmith's The Good-Natured Man (B.9) of 1908. These were followed by the four colour illustrations, out of fifteen, for Dickens' Chimes (B.12) of 1911 and the eight colour illustrations, out of fifteen, for Bayard Taylor's Boys of Other Countries (B.13) of 1912. Lastly Anna Fuller's A Venetian June (B.14) of 1913 includes sixteen full-page illustrations, all in colour.

While in technical terms Coburn's illustrations for the Drummond books represent a more traditional and very British-like illustration program amidst all of his illustration commissions, they do exhibit initial tendencies towards a freer, more confident handling of the format. Significantly, even when Coburn ventured beyond the basic format, he displayed a propensity for more British avant-garde characteristics rather than French illustration traits.

#### The Nature of the Drummond Poetry

The majority of the one hundred and eleven poems by Dr. W.H. Drummond were written in the French-Canadian dialect which is essentially a transcription of the French-Canadian verbally expressing himself in English.<sup>11</sup> Of the remaining, four were in an Irish dialect and twenty-three were written in English. In choosing poems for illustration, Coburn was most attracted to those written in the French-Canadian dialect.<sup>12</sup> In fact, if we consider the full-page illustrations alone, we find that Coburn restricted himself almost completely to a treatment of the poems written in the French-Canadian dialect. The sole exception is one illustration for the poem "Memories" (1897.F.9), which was written in English and published in The Habitant. As already shown, Coburn

particularly enjoyed the French-Canadian heritage of the habitant.<sup>13</sup>

In these poems, Coburn not only responded to his sincere love and admiration for the French Canadian, but also to the ability of the dialect to accurately portray the culture as well as to intimate deeper concerns discretely.

In terms of the use of dialect, the Drummond poetry has been compared to the poetry of Robert Browning (1812-1889) and Robert Burns (1759-1796).<sup>14</sup> Dr. W.H. Drummond was one of the first Canadians to help create this particular Canadian literary genre in poetry. Until then, Canadian legends and dialects were largely recorded in the folksong, some of which were both written down and illustrated.<sup>15</sup> It is a genre devoted to the depiction of the French-Canadian habitant life, expressed in a dialect that at the same time heightens the humorous effect and renders the pathos more penetrating. The poetry consists largely of stories about the simple life of the habitant, often humorous on first reading, while poignant and didactic on a deeper level. They occasionally resemble the fables of the French writers such as La Fontaine (1621-1695) and La Bruyère (1645-1696). The poems also display romantic notions in their idealizations of nature. Many of the poems deal with the contented life of the habitant devoted to the land, his farm and his family. The simple pleasures of life in the country are expounded and contrasted to the modern, corrupt life of urban areas. In the title poem "The Habitant", the habitant speaks:

But I tole you - dat's true - I don't go on de  
city  
If you geev de fine house an' beaucoup  
d'argent -  
I rader be stay me, an' spen' de las' day me  
On farm by de rapide dat's call Cheval  
Blanc.<sup>16</sup>

The strong presence in the poem of the cure, or priest, a central figure in the life of the habitant and his community, underlines the importance of religious faith to these people. "Leetle Fader O'Hara" in the "Cure of Calumette" from Johnnie Colstead is depicted as a physically small man of Irish and French-Canadian origin, who becomes parish priest in Calumette. To the townspeople's surprise, he proves himself to be an exceptionally strong fighter, an expert canoeist, and a lawyer among other accomplishments and thereby earns their respect. Through such quaint anecdotal observations, Dr. W.H. Drummond expresses the intimate relationship between the church and its congregation in which the church plays a strong paternal role. These are larger concerns recorded through the medium of the simple story and the humour of the dialect.

Many of Dr. W.H. Drummond's stories recount humorous situations which include confrontations with evil or corrupt forces, notably, the devil. In the poem "The Devil" published in The Voyageur, the character Louis Desjardins makes a deal with the devil whereby in exchange for keeping his farm landswamp-free for thirty years, the devil can claim his soul. When the devil returns for Louis Desjardins, after the agreed upon time limit, he manages to keep the devil away by smoking 'tabac Canayen' (Canadian tobacco) and filling his house with the smoke. Naturally Louis Desjardins is confined for eternity! Dr. W.H. Drummond appreciated that French-Canadian history is rich in traditions and folklore. Whether it be the legend of the chasse-galerie in which a canoe flies through the sky or that of an Indian spirit, the Windigo, Dr. W.H. Drummond's treatment is distinguished by his sincerity, fond admiration

and kind-hearted humour. It will be shown that Coburn interpreted the poetry of Dr. W.H. Drummond in such a way as to underscore those more profound concepts expressed in the poems.

### Coburn's Interpretation of the Poetry

Coburn was aware of the demands made on him by each of the poems. He reacted in a serious manner and refused to treat the illustrations merely as decorations. In a letter to Fréchette, Coburn commented:

At they (sic) same time they are pictures illustrating an incident, direct or abstract, in the story & as such they will lend a feeling of dignity that might be lost were they treated simply as decorations.<sup>17</sup>

Coburn was either responding to a mandate set out by his publishers, remarked upon in the "Publisher's Note" at the beginning of The Works of Oliver Goldsmith (B.10) illustrated by Coburn:

They fall into two groups - pictorial interpretations of characters and scenes from Goldsmith's books, and representations of real places and persons actually connected with Goldsmith himself...<sup>18</sup>

or his work was well understood by them.

As suggested by both his publishers and Coburn himself, the illustrations may be categorized. Coburn either remains loyal to the text or departs from it, and each time to a different degree. To aid in our understanding of the levels of Coburn's interpretation, the illustrations will be provisionally labelled, whereby some may be referred to as literal. These depend on, and are direct transcriptions of the text. They tend to repeat what is found in the poem, and add no new information. Other illustrations are more generalized and may be termed anecdotal; they are frequently genre scenes and include characteristic "types" or a landscape which suggests a specific atmosphere. They

depict choice details gleaned from the poems and thereby become representative of the intended atmosphere. Coburn consciously strove for an anecdotal type of illustration rather than the literal kind, as seen in a letter to Fréchette of 1899:

My idea in regard to these illustrations is not so much to attempt a pictorial interpretation of actions or incidents which you may describe in the text, (the ordinary form of illustration) as to set forth in a series of pictures, some types of the people who play these parts, their homes, their manners, their "entourage", - Some little bits of local colour" of Canadian scenery & people which added to your descriptions would help the reader to arrange himself these characters in their relative positions & walk them through the story.<sup>19</sup>

Still other illustrations by Coburn, those most removed from the text, may be referred to as emblematic. These are the most significant illustrations which no longer require the poem; they go beyond it.

However, these emblematic illustrations occasionally require the viewer to be familiar with a legend or historical event.

Failing an a priori knowledge of the subject matter therefore, it may be necessary to refer back to the text. The emblematic illustration may be enjoyed on both the literal and the supra-literal or symbolic levels. In The Habitant, for example, there are two full-page illustrations for the poem "De Pâpineau Gun" (1897.F.4 and F.5). The poem records an important historical event (and justifiably deserves the two illustrations), about the French rebellion against the English at Saint Eustache in 1837. While the two illustrations may be considered emblematic, they also can remain to a certain extent literal and require the text to explain the dramatic battle scenes that took place in and around a church, with an otherwise unidentified enemy off in the far distance. Moreover, in the second illustration (1897.F.5), the curé

is killed, a dramatic turning point in the narrative known from the text.

Significantly, the majority of Coburn's illustrations for the Drummond poems are of the anecdotal type, such as illustrations for "Le Vieux Temps" (1897.F.13), "How Bateese Came Home" (1897.F.6), "Poleon Doré" (1897.F.7), "De Notaire Publique" (1897.F.8), "Memories" (1897.F.9) and "Pelant" (1897.F.12 and F.13) in The Habitant. One of these illustrations for "How Bateese Came Home" (1897.F.6; see illustration 1) portrays a horse and plough team, later to become a favourite subject for Coburn. The scene illustrates the lines:

"An' so wan summer evening we're drivin'  
home de cow  
He's tole me all de whole beez-nesse-jus' lak  
you hear me now."<sup>20</sup>

Although the farmer is shown being interrupted from his farm duties, he had been plowing in the illustration, not driving home the cows, as stated in the poem. Nevertheless, with this type of genre scene, the viewer no longer needs the text; one derives the essence of the poem, a sense of tranquility and healthiness of the countryside from the illustration. Coburn's illustration for "De Notaire Publique" (1897.F.8) which depicts a meeting between a notary, and a woman and child, demonstrates a tendency to generalize characters or types.

Coburn neglects to include or emphasize details referred to in Dr. W.H. Drummond's poem, such as a flower in the notary's buttonhole or his newly-painted buggy. Furthermore, Coburn has taken the liberty of depicting the notary with a fancy cloth top hat instead of the "fine chapeau castor" mentioned in the poem. Coburn is more interested in the general concept of the notary's wooing of the woman. Another illustration for

"Pelang" (1897.F.12; see illustration 2) is also a genre piece, a domestic interior scene with a husband and wife, complete with spinning wheel, pots and pans. Although Dr. W.H. Drummond did not refer to these items, Coburn's inclusion of such choice details suggests an atmosphere in much the same way Dr. W.H. Drummond used other details in his poems.

The majority of illustrations for Johnnie Courteau also may be referred to as anecdotal and these include the illustrations for "The Corduroy Road" (1901.F.4), "Bateese the Lucky Man" (1901.F.6), "The Hill of St. Sebastien" (1901.F.7), "Marie-Louise" (1901.F.8), "Little Lac Grenier" (1901.F.11), "The Windigo" (1901.F.12), "The Rose Delima" (1901.F.13), "Johnnie's First Moose" (1901.F.14), "The Old Sexton" (1901.F.15) and "The Canadian Magpie" (1901.F.16). Two illustrations in particular, for "The Corduroy Road" (1901.F.4) and "Hill of St. Sebastien" (1901.F.7) are romanticized images of women outdoors, alone in the countryside. In the illustration for "The Corduroy Road", a girl is holding onto her hat with one hand and holding a pitcher with the other, while the wind blows her scarf and skirt in a flattering, idealized pose. Although the pitcher and cow in the background may have been included to suggest her farm chores, referred to in the text, Coburn is, in more general terms, describing the lines:

"Jus' to watch de fancy way dat girl is walkin."<sup>21</sup>

Coburn later treated the subject in an illustration for Tennyson (B.11, Vol. I, ill. p. 102), although the latter is perhaps closer to Coburn's illustration for "Hill of St. Sebastien", in Johnnie Courteau (1901.F.7; see illustration 3). In the "Hill of St. Sebastien" a woman sits on a bank with her back to the viewer; a dreamy, contemplative everlasting

mood is produced. Coburn has illustrated no particular line, but instead emphasized a recurring thought repeated in each stanza of the poem. In the vertical picture, she sits high at the apex of several angles, created by the horizontal line of the horizon, as well as the angled line of the river and the bank; she is not only focussed upon but monumentalized. Significantly, Coburn executed a version of this illustration in polychrome which suggests his preoccupation with this image (see 1901.F.7, related works; see illustration 4). The subject is also seen frequently in Coburn's other illustration work, in which he sometimes depicts a male figure instead of a female, as in The Voyageur (1905.F.5; 1905.F.8; see illustration 5) and subsequently in the Tennyson books (B.11, Vol. II, ill. p. 74 and Vol. III, ill. p. 202).

The Voyageur likewise includes a large number of anecdotal illustrations such as those for "The Devil" (1905.F.6 and F.7), "The Family Laramie" (1905.F.8), "The Last Portage" (1905.F.9), "Pioneers" (1905.F.10), "Pro Patria" (1905.F.11), "Meb-be" (1905.F.12), "Josette" (1905.F.14), "Joe Boucher" (1905.F.15) and "Charmette" (1905.F.6 and F.7) which rely on strong shadowing to suggest the presence of the devil. In the first illustration (1905.F.6) Coburn neglects to illustrate the devil per se despite the extensive description given in the poem. Instead, the focus is on the subject, who, in a starkly lit room, is startled awake in his bed. This helps to express the larger sentiment of fear of the unknown. Like the anecdotal illustration for "Hill of St. Sebastien" in Johnnie Courteau (1901.F.7), Coburn's illustrations for "The Family Laramie" (1905.F.8), "Pioneers" (1905.F.10) and "Joe Boucher" (1905.F.15) are again dreamy, evocative and contemplative scenes, with individuals alone



in the countryside. The illustration for "Pioneers" (1905.F.10) includes a detail such as the fence mentioned in the poem, and the homesteading aspect is suggested by the inclusion of the tree stump which indicates a clearing of the land. However, despite sufficient detail provided in the poem, Coburn has emphasized the contemplative, almost foreboding atmosphere. The woman gazes vacantly down at the ground, while we only see Joseph's back. It is a similar treatment to the illustration for "The Family Laramie" (1905.F.8) where Coburn has chosen the most negative and thought provoking moment of the poem, instead of a more humorous point such as the twelve month old child pretending to canoe around the wood stove. The illustration for "Joe Boucher" also concentrates on the futility of the situation, depicting Joe Boucher alone with his hands on his knees, and his farm off in the distance. None of his numerous children or his wife (the cause for despair) described in the poem has been included.

Of all the Drummond books, the emblematic illustrations for The Habitant are the most outstanding and significant, and are widely recognized today. In addition to the already discussed "Papineau Gun" illustrations (1897.F.4 and F.5), these are the illustrations for the poems "The Habitant" (1897.F.1; see illustration 6), "Le Vieux Temps" (1897.F.2) and "Phil-o-rum Juneau" (1897.F.11). The symbolic image of the pipe-smoking old man, and the hard-working outdoors type, represent the typical "French-Canadian habitant", as suggested in the poetry. The same model and same characterization recurs often in The Habitant illustrations: the seated fellow in "Le Vieux Temps" (1897.F.2) and as "Phil-o-rum

Juneau" (1897.F.10), for example. He is again recognized in the head-piece illustration for "Ole Tam on Bord a Plouffe" (1897.H.13; see illustration 7). Beyond The Habitant illustrations, the habitant, as a character, is also found in The Voyageur, in the illustration for "The Devil" (1905.F.7). In the first depiction of "The Habitant" (1897.F.1) little information is supplied in the poem to visually describe the habitant except that he smokes a pipe and that he is an old farmer. In the illustration of the habitant, Coburn reflects the deeper sentiments suggested in Dr. W.H. Drummond's poems by emphasizing the facial features of the old man, including his furrowed brow, wrinkles, gray hair and balding forehead. These traits as well as his heavy set and disheveled appearance, although not referred to as such in the text, serve to underscore the habitant's hard-working pioneering attributes. The habitant's contentment and satisfaction with his long and happy life as well as with what the country offers him in opposition to urban life is seen in Coburn's treatment of the habitant's features. Although the habitant is not mentioned as such in the poem "Le Vieux Temps", he is included in the corresponding country dance illustration. He is easily recognizable and most certainly fits in as part of the large extended families, who are taking part in the festivities as noted in the poem. The pose is similar to that in the illustration for "Phil-o-rum Juneau" in which he has been depicted as the story teller. A more complete description is given in the opening stanza of the poem:

"Phil-o-rum Juneau":

He sit on de corner mos' every night, ole  
 Phil-o-rum Juneau  
 Spik wit' hse'f an' shake de head, an' smoke  
 on de pipe also-

Very hard job it's for, wake him up, no matter  
 de loud we call  
 W'en he's feex heese'f on de beeg arm-chair,  
 back on de kitchen wall.<sup>22</sup>

The repetition and consistency in characterization throughout the various versions has contributed to the archetypal image of the habitant, readily identifiable and representative of the 'good life' of the French-Canadian pioneer.

Coburn's country dance illustration for "Le Vieux Temps" (1897.F.2; see illustration 8) of The Habitant also boasts subsequent versions in Fréchette's Christmas in French Canada Of 1898 (B.1, p. 228), in Washington Irving's Legend of Sleepy Hollow (B.3, p. 124) of 1899 and in The Voyageur (1905.F.13). The Habitant's country dance illustration is closest to the subsequent Fréchette version and notably both include a fireplace, not a box stove, as mentioned in the poem "Le Vieux Temps" of The Habitant. Unlike the Fréchette version, the fiddler sits off in the background in The Habitant illustration despite the attention given to him in the poem. Coburn has instead focussed on the inclusion of all ages, young and old; to this end a cradle is even seen in the foreground. The curé is also seen reading in the background; a crucifix hangs over the fireplace and a picture of a priest or bishop holding a cross is on the far wall. These details among others such as the hanging garlic, wide-planked flooring and old French-Canadian chairs, are not referred to in the text but they contribute to the authentic nature as well as underscore the importance of family and religion to French-Canadian culture. Coburn has subtly conveyed these aspects in much the same way that Dr. W.H. Drummond has in the poem, "Le Vieux Temps". Notably, these details are not evident in the subsequent versions where the emphasis is more on

the activity of the dance itself.

The illustration for "Phil-o-rum Juneau" (1897.F.11; see illustration 9), although classified here as emblematic, does presume a familiarity with the legend of the chasse-galerie. The legend recounts the adventures of of an inebriated group of voyageurs and courreurs des bois, working in the north, who, wishing to return home to their girl friends and families on New Year's Day, manage to use a phantom canoe for the journey. The illustration depicts the canoe flying over roof tops and trees during the night. Dr. W.H. Drummond re-told the legend through an inebriated Phil-o-rum Juneau. This accounts for Coburn's interpretation of the incident in which he has shown a concern more for the overall dreamy atmosphere. Coburn's painterly treatment renders the figures more ghost-like and heightens the drama. This also emphasizes the dramatic swishing motion as the canoe travels through the air. The precarious positioning of the figures in the canoe adds to the strong movement and excitement, particularly when juxtaposed with the quiet serene distant countryside. Coburn not only included the image of flying canoe in the head-piece illustration for the poem "Phil-o-rum Juneau" (1897.H.9), but he treated the subject a year later for Fr  chette's Christmas in French Canada (B.1, frontispiece).

With the publication of Johnnie Courteau in 1901, there was an apparent increase in the number of emblematic illustrations, the majority of which either centre around the main character Johnnie Courteau, or depict a snow scene. These are illustrations for the poems: "The Cur   of Calumette" (1901.F.1 and F.5), "Johnnie Courteau" (1901.F.2 and F.3) and "The Country Doctor" (1901.F.9).

Significantly, through the existence of many of the original illustrations and related works, we can determine that many of these emblematic illustrations, which are the most important of all of Coburn's illustrations, were executed in polychrome. Although many of these were subsequently limited to reproduction in black and white in the texts, the originals were not intended to be used only as illustrations; they continue to exist as independent works of art. An excellent example of the multiple uses of an original work comes from Johnnie Courteau; a lithographic print was made after the illustration for the "Curé of Calumette" (see 1901.F.1, related works) which reveals that it was used for further distribution, independent of the text. In addition, a poster from the illustration for "Johnnie Courteau", was created for the promotion of Dr. W.H. Drummond's book (see 1901.F.3, related works; see illustration 10), which demonstrates both its success apart from the book, as well as its ability to visually represent the book as a whole.

The subject of horses and sleighs in the snow which serves as the basis for the illustrations: "The Curé of Calumette" (1901.F.1 and F.5) and "The Country Doctor" (1901.F.9) was a recurrent favourite theme or leitmotif for Coburn. He in fact treated the subject even earlier in an illustration for Fréchette's Christmas in French Canada of 1898 (B.1, ill. p. 84), although it was only seriously pursued on a regular basis much later on in his career. We can trace the horse and sleigh theme from this early period through to the illustration for "Chibougamou" in The Great Fight (1908.F.5; see illustration 11), and later in 1912 in two of the illustrations for Bayard Taylor's Boys of Other Countries (B.13).

The first illustration for the "Curé of Calumette" (1901.F.1; see

illustration 12) is given prominence by its role as a frontispiece and the inclusion of a predella panel. It almost resembles a retable. The feelings of piety and reverence for the curé as he passes in the sleigh in the main panel are thereby further enhanced. The curé is off to visit a dying person in the main panel, and in the predella panel, the final death is suggested by the night scene in which the return path of the curé is indicated. Coburn has included the bell which announces the purpose of the curé's mission and which was mentioned in the poem. Coburn goes beyond Dr. W.H. Drummond's text by adding the two men along the roadside, heads bowed in respect as the curé passes. In this way Coburn has emphasized the aspect of reverence as indirectly expressed in the poem on a deeper level. This act of reverence is also seen in the second illustration for the "Curé of Calumette" (1901.F.5; see illustration 13). Yet here, the poem is interpreted more literally, where the onlooker is more detached from the passing curé seen off in the distance. Our attention is therefore centered more on the onlooker who, with his hat off, slightly bows his head, keeping one hand behind his back. Stabilized vertically by the tree to his right and filling the picture plane to the high horizon line at the top, he is dramatized by the wind blowing his ceinture fléchée, and thereby monumentalized.

Another profession, that of the medical doctor, particularly a country doctor, is also naturally revered by Dr. W.H. Drummond in the poem "The Country Doctor."<sup>23</sup> In his illustration for the poem (1901.F.9; see illustration 14) Coburn has chosen to depict the country doctor in a dramatic, vertical descent from his house in the dead of night during a snow storm. The doctor has left the comfort of his home, seen warm and cosily lit at the top of the picture, to descend into the night, huddled

in the sleigh, trying to keep warm. The focus on the brave and courageous country doctor not only dramatizes the more important concerns of the poem, but recalls episodes of Dr. W.H. Drummond's own life as a country doctor in the Eastern Townships. As noted, the snow scene later developed into a major preoccupation of Coburn's. Moreover, he often returned to the theme of the country doctor (see 1901.F.9, related works), although he did not repeat this particular composition.

Coburn's two allegorical illustrations for the title poem "Johnnie Courteau" are very strong and important pieces which visualize Dr. W.H. Drummond's description of Johnnie Courteau's wild character (1901.F.2 and F.3). Coburn followed the advice of Dr. W.H. Drummond, given in a letter early in 1901:

You want a ramping tearing voyageur, a big  
blustering fellow dancing on his bottes sauvages...<sup>24</sup>

For the first poem (1901.F.2; see illustration 15), the inscription on the facing lining paper, taken from the opening stanza, aptly describes the scene: "It's not very often you ketch heem still." The illustration, however, is more a result of the lines:

Den pullin' hees sash aroun' heem  
He dance on hees botte sauvage  
An shout "All aboar' if you want to fight!"  
Wall you never can see de finer sight  
W'en he go lak dat de ole w'ole village!

Johnnie Courteau<sup>25</sup>

Nevertheless, the illustration may be considered emblematic because of its ability to reflect in a more general manner the dancing, good-natured character of Johnnie Courteau. Stylistically, Johnnie Courteau is practically immortalized by the townspeople who stare at him and by the steep incline of the hill behind, which brings him forward into our space. Furthermore,

in the second illustration (1901.F.3) for "Johnnie Courteau," he takes on an even greater importance with his challenging stance, elevated and singled-out on the picture plane, where there is little attention given to the background. The viewer's eye is led directly to Johnnie Courteau through the ceinture fléchée and hat. This time, the wildness of his character is quite apparent in his grimacing face. The inscription on the facing lining paper, "De mos' bes' fightin' man", refers to the illustration less directly than the lines, "An' shout 'All aboar' if you want to fight".<sup>26</sup> Yet again in this way, the illustration is more far-reaching. In both these illustrations, the ironic character of Johnnie Courteau as a wild fighter and lively dancer, as described in the poem, is successfully conveyed.

Two other illustrations for Johnnie Courteau underscore Coburn's search for more generalized types, although one of these illustrations cannot be linked directly to a specific poem (the only known instance of such an occurrence). It is labelled "The Hunter" (1901.F.10) and was referred to as the "chasseur" in a letter from Coburn to Dr. W.H. Drummond,<sup>27</sup> but appears not to illustrate a specific personnage or line from the poem. Notwithstanding a change or deletion in the poet's manuscript,<sup>28</sup> Coburn appears to have responded to a personal admiration of the hunter. Coburn's illustration for "The Canadian Magpie" (1901.F.16; see illustration 16) also displays a more generalized treatment of the theme of the winter logging camp, as per the inscription, "Winter Logging Camp", although it can be connected to specific lines of the poem. The birds, referred to in the poem, are barely discernible, yet the logger's attention is fixed upon them, as he puts his hand out for them. The



affinity between man and nature is idealized and, as Coburn wrote in a letter to Dr. W.H. Drummond, it is "characteristic":

This latter, perhaps, one of the most characteristic of the series - a winter logging camp - one I sketched at Brompton Lake.<sup>29</sup>

Although many of the illustrations for The Voyageur of 1905 are of the anecdotal type as already mentioned, there are a few outstanding pieces which, like some of the illustrations for The Habitant, are sometimes both emblematic and literal, being so deeply rooted in the legends they dramatize. These include "The Voyageur" (1905.F.2), "Bruno the Hunter" (1905.F.3 and 4), "Pride" (1905.F.5) and "Snubbing the Raft" (1905.F.13). Among these there are two distinctly emblematic full-page illustrations for the title poem "The Voyageur" (1905.F.1 and 1905.F.2) given additional importance by their placement (frontispiece and first illustration), their reproduction in strong brilliant colours and their highly painterly treatment of the impasto surfaces. The first (1905.F.1; see illustration 17) depicts a toasting to the ancestral voyageur, as the figure, a voyageur himself, looks up in admiration and faith. It is a dramatic emotional gesture brought about by the saturated red colouring of his shirt set off by the green of his ceinture fléchée, as well as the strong shadowing. The work illustrates no particular moment described in the poem, except for the refrain, "An drink to de Voyageur". The emphasis instead is on the voyageur's admiration and memory.

The second illustration for "The Voyageur" (1905.F.2; see illustration 18) is a rendering of the voyageur himself, alone, always on the move, carrying his burdensome pack, crouched over due to its heavy weight.

The image of the voyageur is immortalized. He looms large in the foreground as he reaches the crest of the hill. Again, Coburn has used a series of angles (the hills, the horizon, the figure) to help keep our attention focussed on the main figure. The voyageur, himself executed in deeper, more saturated colours, is set out against a pale blue sky and hills which include a cosy valley where smoke emanates from a chimney; the voyageur has chosen the less travelled more primitive route away from the easier, more luxurious life of civilization. The corresponding inscription adds little, except for the aspect of loneliness, which is heightened by information provided in the poem: it is New Year's Eve, and the voyageur is far away from home and the family festivities associated with the celebration. It appears that Coburn worked up to this important illustration from a head-piece illustration in charcoal and watercolour on paper, which depicts the voyageur in the summer (1905.H.1; see illustration 19). A woodcut version of the full-page illustration (1905.F.2, see related works; see illustration 20) executed probably afterwards, shows a reduction of the details and a flat, linear treatment. Again, this handling underscores Coburn's awareness of contemporary British graphic movements, particularly evident from his illustrations for The Voyageur and, later, the Browning illustrations (B.8). The mere existence of a woodcut version again reinforces the independent aspect of this illustration; the voyageur survives as an emblematic image.

The two illustrations for "Bruno the Hunter" (1905.F.3 and 1905.F.4), seen together only in the photogravure edition of The Voyageur, are based on the legendary story of an overzealous hunter, who, having been caught by the devil, is suddenly transformed into a part-moose and hunted

himself by his own hunting dogs which have become loup-garous or werewolves. Both illustrations include their inscriptions below, integrated into the overall design of the works, which helps to render them a little more independant from the poem. However, the first piece (1905.F.3), of Bruno being caught by the devil is more a direct illustration of the line, "He'll come from hees grave we're de pine tree crowd,"<sup>30</sup> whereas the inscription which appears below "So de devil ketch heem of course at last" is a more generalized reference. Coburn's depiction of the devil is based on a long tradition of images of the devil and not on the poem which provides insufficient information. The devil has the overgrown body of a human with elongated fingers, and sharp nails, with horns on his head and pointed ears, as well as jagged teeth protruding from his sickly grimacing face. Bruno, the hunter, having just shot another animal (which lies dead in front of him) has been innocently startled by the monstrous hand of the devil coming around his shoulder. Bruno, practically at the bottom of the picture plane, is dwarfed by the huge size of the devil as well as by the oversized tree trunks of the forest. These enormous trees frame the scene; a diagonal movement draws the viewer's eye to the devil, from the dead animal at the bottom, through Bruno and from the right corner to the top left along the devil's long arm. The second illustration (1905.F.4; see illustration 21) for "Bruno the Hunter" depicts a more climatic point of the poem, where Bruno, now half-human and half-moose, is being hunted by his old hunting dogs, now visious loups-garous or werewolves. They are close at Bruno's heels as he desperately ascends a hill. The drama is accentuated by the steep diagonal of the hill. The clouds have darkened in a foreboding.

manner; Bruno has no chance for escape. Bruno's transformation into a part-moose is like that of a minotaur; man in a dilemma. It is a romantic notion of man's weakness vis-à-vis the strong forces of nature. Furthermore, there is a lesson being expounded warning all hunters against greed. By way of the framing devices, the viewer is nevertheless reminded that this is only a legend: the pen and ink line which encloses the image and "hangs" it at the top; the inclusion of a predella-like panel with inscription, a frog, rabbit and owl, alludes to their new freedom. Prior to these two illustrations, Coburn treated the loup-garou for Fréchette's Christmas in French Canada (B.1, ill. p. 275). Instead of a visual transformation into part-animal, there appears to have been more of a psychological change in the personnage. He has taken on an animal-like primitiveness.

Like the first illustration for "The Voyageur" (1905.F.1), of the toasting figure, the illustration for "Pride" (1905.F.5; see illustration 22) depicts a full-length figure who challenges the viewer with an outstretched arm. The painterly handling and impasto surfaces as well as the composition as a whole are similar to the illustration for The Voyageur. Again, no attention has been given to the definition of the background; instead it has been devoted to the figure. A feeling of depth is created by the outstretched arm towards the viewer, his body turned slightly at an angle to the picture plane. He thus clearly dominates the space, creating his own shadow behind him, as he stares directly out at the viewer. However, unlike The Voyageur illustration, a particular person is represented here, Jeremie Bonami, the famed 'pigsticker' of Ste. Flore (and hence the knife in his left hand).

Coburn's strong characterization and treatment of the figure with his pipe, weathered face, bottes sauvages and so on, create an overall feeling of pride. Coburn's sensitive contour line of the man's profile against the undefined grisaille-like background reinforces this non-violent aspect of the personnage and again suggests, as the title indicates, that it is more about pride than anything else.

For The Voyageur, Coburn also depicted a violinist alone in oil that served as a head-piece illustration (1905.H.10) for the poem "Snubbing the Raft". The medium, and full size of the canvas, as well as the extent to which it has been worked, suggest that Coburn had originally intended it for a full-page illustration. It is another emblematic illustration that represents the typical French-Canadian violinist who, despite his rather unassuming disheveled appearance, is monumentalized by the large shadow he casts on the wall behind him. Coburn had already depicted a violinist in 1901 (Q.M.Q.) which might have been for an illustration, but it has yet to be connected with a particular poem.<sup>31</sup>

Coburn's emphasis on the full-page illustration, his preoccupation with certain subjects, and his predominantly anecdotal treatment of the majority of the Drummond poems, reflect his sincere commitment to the interpretation of the deeper sentiments expressed in the poems. Coburn was able to derive from each poem that which was essential. He not only complemented the poems but contributed to the authentic nature of the subjects treated. As seen in the emblematic illustrations, Coburn was devoted to subjects such as the habitant, the voyageur and the country dance. His ability to render them more independant of the text, often

illustrating no line in particular, made it possible for him to establish a repertory of visual images of a Canadian genre. Nevertheless, it is difficult to always clearly pinpoint Coburn's place among contemporary Canadian artists, largely because he had removed himself from the Canadian scene for most of his illustration career, residing primarily in Belgium and publishing his work in the States. In many respects his link to Canada was limited to his relationship with Dr. W.H. Drummond and his poetry. Coburn's ability to interpret the literary work of various authors besides Dr. W.H. Drummond, and on a variety of levels, is indicative of his success as an illustrator in a larger international context.

#### Sources

It becomes readily apparent that Coburn's art work was not solely a product of a Canadian background but that it was more a result of a mixture of European, American and Canadian influences. Belgium served as a rich artistic source for traditional European art schools from the seventeenth to the nineteenth and early twentieth centuries, and probably was one very good reason why Coburn enjoyed Antwerp so much.<sup>32</sup> In spite of his preoccupation with the published illustration at this time, Coburn's illustrations, like many others of this period, significantly reflect more the influences of painting than the printed image, not surprisingly considering his attitude towards the whole reproduction process and his role therein.<sup>33</sup>

Given Coburn's Canadian nationality, it is apropos to begin with this artistic source. Notably the Canadian artists, who served as the greatest influences on Coburn's art work, were those who shared concerns and had similar backgrounds to Coburn such as Robert Harris (1849-1919)

and George Reid (1860-1947). Like Coburn, they had studied in Europe and their paintings reveal the then-current interest in French nineteenth-century Naturalism. Popular domestic scenes such as George Reid's Mortgaging the Homestead of 1890 (O.N.G.C.), includes a couple in the foreground similar to that in Coburn's illustration for "Pelang" (1897.F.12) published in The Habitant. Although Coburn's work is of a much smaller scale, and not elevated to the rank of history painting like Reid's, the feeling of deep affection and respect is conveyed in a manner not unlike that of Reid's painting. The pictorial treatment of a number of subjects which preoccupied Coburn such as the habitant, the country dance and the chasse-galerie, not only attest to his debt to a Canadian artistic tradition but to his contribution to the evolution of Canadian art.

In the creation of Coburn's emblematic image of the habitant (1897.F.1; 1897.F.2; 1897.F.10; 1897.F.11; 1897.H.13; 1905.F.7), he was contributing to an already established tradition of Canadian pictorial depictions which included works by Cornelius Krieghoff (1815-1872) and W.H. Bartlett (1809-1854). However, Coburn's interpretation of 'the habitant' is found to be more natural, less European and less exotic than, for example, Krieghoff's Habitant with Red Tuque and Pipe of 1866 (Oshawa, Robert McLaughlin Gallery). The habitant was also treated as a subject in R.A. Sproule's (1799-1845), View of the Champs de Mars, Montreal of 1830, William Raphael's Immigrants at Montreal of 1866 (O.N.G.C.) and his Bonsecours Market of 1880 (Montreal, Peter Winkworth Collection). A variation of the habitant is also seen in Sandham's Hunters Returning with their Spoil of 1877 (O.N.G.C.).<sup>34</sup> Coburn's images of the habitant, although firmly rooted in

this Canadian genre tradition, show more naturalism, and reveal a more sensitive study of the habitant's inner nature. Coburn may also have been influenced by the sculptures of the French Realist artist Jules Dalou (1838-1902), such as his Grand Paysan of 1900 or his Workers in Niches of the later 1890's, which, very much in the Naturalist and Academic traditions, monumentalize the plight of the hard-working peasant.<sup>35</sup> Coburn shared with contemporary Canadian artists such as Reid, Marc-Aurèle de Foy Suzor-Côté (1869-1937) and Alfred Laliberté (1878-1953) an interest in such French traditions. Furthermore, the American illustrator Frederic Remington depicted similar habitant types in "Talking Musquash" as well as voyageurs, in illustrations reproduced in Harper's New Monthly Magazine in March 1892, which may also have served as contemporary sources for Coburn, taking into account his participation in the American illustration domain.<sup>36</sup> Canadian artists such as E.J. Massicotte (1875-1929), Henri Julien and Suzor Côté followed with their depictions of the habitant and naturally their works betray Coburn's influence. In 1901, for example, another Canadian author, C.E. Rouleau published Légendes canadiennes which included similar renderings of the seated habitant by the artist J.A. Ferland.<sup>37</sup>

As noted, Coburn's interest and participation in the American illustration scene was shared with Canadian artists such as Sandham, Jefferys and Lawren Harris. Coburn's often painterly handling is reminiscent of the work of American illustrator Howard Pyle (1835-1911). Pyle, known as the leader of the Brandywine School, which "focussed its attention on larger-than-life characters from American literature" characterizes much of the illustration work produced in the States at this time including that of Edwin Austin Abbey (1854-1911), N.C. Wyeth (1882-1945) and Thomas Fogarty (1873-1938).<sup>38</sup> Like



Coburn, Pyle briefly worked for McClure's and contributed regularly to Harper's and Scribner's magazines. Pyle demonstrated an attitude towards illustration similar to that of Coburn's, in terms of being a 'painter of pictures' and not an illustrator. Pyle, also like Coburn, was keenly interested in the technical aspects having had his work first reproduced through the new photo-mechanical methods long before Coburn (1887).<sup>39</sup> Coburn's illustrations stylistically resemble the works of these American illustrators and in particular one of Pyle's illustrations for Harper's Monthly of 1890: The Chapman may have been known to Coburn because it is very close in composition and handling to Coburn's illustration for "Johnnie Courteau" (1901.F.2).<sup>40</sup>

With the image of the country dance (1897.F.2; 1905.F.13; B.1, p. 228, B.1, ill. p. 124) Coburn had less of a Canadian pictorial tradition to rely upon. George Heriot (1766-1844) appears to have been one of the earliest Canadian artists to treat the subject in Travels Through the Canadas in 1807, although stylistically it is far removed from nineteenth-century Canadian genre.<sup>41</sup> Coburn, in the Drummond illustrations (1897.F.2 and 1905.F.13), instead depicted the dance scene closer to the action, and treated it less as an exotic ritual that was to be recorded. This was arrived at by the lower viewpoint, by the cutting-off of figures at the edges of the picture, as well as focusing on two central figures. One of these figures in particular anticipates Henri Julien's illustration of 'Jos Montferrand' in Benjamin Sulte's Contes canadiens of 1899.<sup>42</sup> A succession of other Canadian artist subsequently treated the same subject in a similar manner to Coburn, such as Ozias Leduc (1864-1955) in 1899 (Claude Paysan), Henri Julien in 1900 (Légendes canadiennes) and E.J. Massicotte in 1915 (Une viellée d'autrefois).<sup>43</sup>

As shown, Coburn had been preoccupied with the subject of the chasse-galerie (1897.F.11; 1897.H.9; B.1., frontispiece ill.) and undoubtedly must have been familiar with Henri Julien's depiction of the chasse-galerie which had been first reproduced in December 1891 in La Patrie as an illustration for Honoré Beaugrand's telling of the legend (see illustration 23). It was also subsequently published in the Century Magazine in 1892.<sup>44</sup> Unlike Henri Julien's chasse-galerie which is more literal, we cannot identify the buildings or towns over which the canoe is flying in Coburn's version (1897.F.11). The legend of the chasse-galerie was popular, and numerous other Canadian artists such as C.W. Simpson (1878-1942), Kathleen Shackleton (1884- ? ), Alfred Laliberté and Saul Field (1912- ) subsequently interpreted the story.<sup>45</sup>

Although not visually close to Coburn's depictions of the loup-garous in Thé Voyageur (1905.F.4) and in Fréchette's Christmas in French Canada (B.1, ill. p. 275), there have also been precedents. J.B. Lagacé treated the subject in an article by Pamphile Lemay in La Revue canadienne in 1896. An unknown artist illustrated "Une histoire de loup-garou" by Louvigny de Montigny in La Presse in 1899. Subsequently, Raoul Barré (1874-1932) and Henri Julien illustrated "Le loup-garou" in La Chasse-galerie et autres légendes by Honoré Beaugrand of 1900.<sup>46</sup>

Thus Coburn's debt to a Canadian artistic tradition appears to have been more along the lines of a shared affinity for familiar subjects or a common interest in European and American trends. Nevertheless, despite ample opportunity to visually depict Indians and their specific habitat, Coburn rarely did so. A literal illustration for the poem "Madeleine Vercheres" in Phil-o-rum's Canoe and Madeleine Vercheres of 1898 (1898.F.4) is an exception which together with another illustration (1898.F.5) visually describe an historically important event. They depict an Indian attack on Madeleine Vercheres and her small, defenceless group

of settlers. The first illustration places the viewer among the Indians before the attack was to take place. Suzor-Côté's Arrival of Jacques Cartier and La Mort de Montcalm from the Musée du Québec are especially reminiscent of this work by Coburn. A number of Canadian artists along with Suzor-Côté, such as Massicotte and Jefferies, continued to work in this Canadian historical genre, whereas Coburn appears to have shown more interest in a socio-historical genre. In fact, Coburn may have avoided the depiction of Indians, insofar as he evidently chose not to illustrate the legendary Indian spirit described in the poem "The Windigo" from Johnnie Courteau, and instead, interpreted another moment (1901.F.12). It is apparently an established legend, however, there is little for Coburn to have visually consulted.<sup>47</sup>

Perhaps due in part to a lack of visual historical references a propensity for certain subjects and an eagerness to monumentalize them, Canadian artists looked more to major European traditions such as French nineteenth-century Naturalism and Romanticism. Coburn, in his treatment of the illustrations for "The Curé of Calumette" (1901.F.1 and F.5) in Johnnie Courteau for example, displays sentiments similar to the humble devotion seen in the Canadian artist Horatio Walker's (1858-1938) Ave Maria (Hamilton, Art Gallery of Hamilton). Although Coburn's work does not boast that strong Barbizon type of lighting seen in Walker's painting, both artists exemplify the then-current interest in European traditions of French Naturalism and Romanticism. Coburn's illustration work frequently betrays a stylistic handling reminiscent of such French nineteenth-century influences, although probably tempered through more northern sources. Coburn's handling of the toasting voyageur (1905.F.1) as well as the pigsticker (1905.F.5) in The Voyageur displays a strong frontality, seen prior to this in an illustration for Johnnie

Courteau (1901.F.3), is in fact closer to Flemish nineteenth-century paintings. This is particularly evident in the illustration of the toasting voyageur (1905.F.1) which, as noted, is dramatized by the use of strong saturated colours. In this illustration, there is also chiaroscuro shadowing created by a hidden light source to the lower right which appears to have formed arbitrarily a vertical line which meets the figure's head at the top middle and dramatically lights his chin from below. An angular movement upwards from the lower right through the figure's left arm up to his right arm intersects the vertical line of the shadow. Our attention is thus directed at the three-quarter length portrait of the figure posed against a richly textured yellow-beige background. Such treatment resembles the work of the Flemish David Teniers the Younger (1610-1690 such as his Chanteur guitariste in the Musée Royal in Antwerp, with which Coburn would probably have been familiar. In fact, the closer one looks at the illustrations it becomes clear that Coburn's work, like many French pieces, often shows more affinity for more northern traditions, originating from his chosen place of residence. For example, while Coburn's illustration for "How Bateese Came Home" (1897.F.6) has a muddy surface texture and subdued, sombre, tonality, reminiscent of the landscapes of the Barbizon painters, the tonality is closer to the works of Anton Mauve (1838-1888) and Josef Israëls (1824-1911), painters of the Hague School. Not only did Coburn's Belgian home contribute to his affinity towards such northern trends but from 1870 until the turn of the century, Canadians eagerly collected and exhibited works by artists of the Hague School, particularly those works with romantic tendencies, which characterize some of the art of the Hague School.<sup>48</sup> As a result, their influence on Canadian artists like Coburn was paramount. Coburn apparently saw that the style of the

Hague School painting could aptly portray similar Canadian types such as Israëls' Old Comrades (Philadelphia, Philadelphia Museum of Art) which includes a 'habitant' type.<sup>49</sup>

Another illustration in The Voyageur for "Josette" (1905.F.14; see illustration 24) is most assuredly an anecdotal scene and one that again reflects Coburn's Belgian residence at this time. It is an interior scene of a grandmother-like figure, complete with European-style bonnet, and two children. In the poem, Josette's generosity, particularly in regard to children, is highlighted and Coburn conveys this aspect through her grandmother-like character, indicated by her plump figure and her slightly stooped stance. The children are quaintly dressed and humbly posed with their backs to the viewer. Coburn was acutely aware of the composition and deliberately used vertical and horizontal lines (the cabinet, the wainscoting, the table), to accentuate and stabilize the figures. The rich colouring of the original work is similar to that of European genre scenes in general. Although friends and relatives from the Eastern Townships served as models for the figures in the painting (see 1905.F.14), it does reveal especially the influence of Northern Dutch and Belgian nineteenth-century interior genre scenes.

Coburn executed a number of these types of scenes during this period, independant of his illustration work. His Nursing, Dutch Interior (see illustration 25) and Dutch Interior (see illustration 26), now in the Coburn family collection are similar genre scenes.<sup>50</sup> Both the French artist Léon L'hermitte (1844-1925) and the Dutch painter Bernard de Hoog (1867-1943), practised this genre. It was an international style, seen also in the work of numerous German nineteenth-century artists. Furthermore, at this time, Coburn was also executing landscapes of the Belgian and Dutch countrysides, such as his Dutch Exterior (see illustration 27) now in

the Coburn family collection.<sup>51</sup> Paintings by artists of the French rural tradition, Jules Breton (1827-1906) for example, probably served as general sources for Coburn's work. Breton's Study for The Communicants (France, Private Collection) is similar to Coburn's Dutch Exterior, essentially because they are both classic "international" genre pieces which suggest rural tranquility.<sup>52</sup> They also both depict the thatched cottage or "châumière" which was seen less and less frequently towards the end of the nineteenth century. Breton and Coburn, among many others, used the cottage almost as a nostalgic symbol for the traditional rural past. Still other works by Coburn such as his "Dordrecht" (see illustration 28) and his Canal Scene Holland (see illustration 28) in the Coburn Collection<sup>53</sup> are more strongly reminiscent of works by artists of the Hague School, including Jan Hendrik Weissenbruch (1824-1903) and his Landscape with Windmills of c. 1890 (T.A.G.O.) or his Landscape with Watermill (M.M.F.A.). This again suggests Coburn's probable overriding interest in more northern schools.

Of Coburn's illustrations for The Great Fight, the illustration for "The Montmorenci Election" (1908.F.9; see illustration 30) not only demonstrates Coburn's continuing interest in strong shadowing or chiaroscuro, but also his preference for a certain type of composition. This dark interior scene of people gathered around a table in the midst of a political discussion is dramatized by the light produced by a lamp or candle on the table, concealed from the viewer by a figure seen from the back only. The thick impasto surface and dramatic handling create an immediacy as well as a sense of viewer participation; we can identify with the figure with his back to us. They are well-established devices, seen before in Johnnie Courteau, in Coburn's illustration for "The Windigo" (1901.F.12) as well as in an illustration for Fréchette (B.1, ill. p. 252). Although Coburn's composition for "The Montmorenci Election" illustration does not display the same sentiments, it is

similar in terms of tonality and composition to Vincent Van Gogh's (1853-1890) The Potato Eaters of 1885 (Amsterdam, Municipal Museum). Significantly, it was executed while Van Gogh was in Holland. Yet again such illustrations by Coburn are not surprisingly even closer to works of Flemish genre painters such as Adriaen Brouwer (1605/6-1638) and David Teniers the Younger (1610-1690). Coburn's pictures of groups of people, like those discussed above, display similar treatments in terms of their muddy tones, thick impasto surfaces, and a handling similar to that of Brouwer's The Smokers (New York, Metropolitan Museum of Art). Both Brouwer and Teniers had worked in Antwerp and many of their paintings remained there for Coburn to have seen. It is also interesting to note that Brouwer's and Tenier's works often served as sources for engravings and moralizing illustrations, and represent a tradition of seventeenth-century Flemish genre that proved to be influential to artists of both French nineteenth-century genre and of the Hague School, the latter from where Coburn probably obtained a first-hand knowledge. Thus, one is left with the impression that the more northern traditions, particularly the Hague School has played the more determining role in Coburn's illustration work as well as his paintings of this period.

Although many of Coburn's illustrations, particularly the anecdotal ones such as the romantic illustration for "Hill of St. Sebastien" (1901.F.7), recall the popular French nineteenth-century 'style troubadour', however degrading, there is perhaps yet another major European source responsible for the intensity of some images and the preoccupation with various subjects. Nineteenth-century Northern Symbolism,<sup>54</sup> although perhaps tempered, may well have been a major influence on Coburn's art considering his Belgian residence, as well as his studies under the Belgian Symbolist painter Jakob Smits (even if perhaps slightly later (1903)).<sup>55</sup>

Let us take an example. The second illustration for "Pelang" (1897.F.13; see illustration 31) from The Habitant, an anecdotal scene of a woman who contemplates a flickering fire in a fireplace which conjurs up sad and romantic feelings as well as a general aura of quiet contemplation, again boasts several subsequent versions published in Dickens: The Cricket on the Hearth (B.6, ill. p. 114) and Chimes (B.12, ill. p. 184; see illustration 32). Notwithstanding the qualitative changes that occurred from one version to another, Coburn's preoccupation with the traditional theme is shared among artists of the Hague School such as Josef Israëls who had treated it in a painting entitled Honoured Old Age of 1878 (The Hague, Gemeentemuseum).<sup>56</sup> Israëls' nostalgic image of Dutch rural life, devoid of social commentary, undoubtedly appealed to Coburn, but perhaps closer to Coburn's intentions is the work of the Swedish Symbolist artist Björn Ahlgrensson (1872-1918) such as his Glowing Embers at Dusk of 1903 (Goteborgs, Konstmuseum) which, like Coburn's work, strongly hints at the male absence.<sup>57</sup>

Still other illustrations such as Coburn's "Hill of St. Sebastien" (1901.F.7) and two in The Voyageur (1905.F.5 and 1905.F.8) as well as two in the Tennyson volumes (B.11, Vol. II, ill. p. 74 and Vol. III, ill. p. 202) emphasize moody introspection seen in works by Björn Ahlgrensson (Evening-Interior, 1899, New York, Museum of Modern Art).<sup>58</sup> Coburn may have been familiar with this artist's works as well as those of other Northern Symbolist painters who gathered in Paris as well as in Berlin from the 1880's on.<sup>59</sup> Coburn's temporary residence in those cities at that time renders an awareness of this tradition even more plausible, however, it is difficult to know to what extent Northern Symbolism had an influence on his work which often lacks any overt symbolism. Nevertheless, an illustration



by Coburn such as the one for "The Rose Delima" (1901.F.13) of Johnnie Courteau is undeniably close to paintings by the Norwegian Edward Munch (1863-1944), such as his Summer Night's Dream (The Voice) of 1893 (Oslo, Munch-museet). In Coburn's illustration the woman stares out to sea in a foreboding manner; the poem tells us that her lover was to lose his life at sea. The crudely drawn and almost morbid starkness hints at the sad outcome. Coburn's subsequent work on the illustration for the Flemish Legend of Misery (see illustration 33) in 1914,<sup>60</sup> further suggests his possible awareness and interest in the work of Northern Symbolist artists such as the Danish Laurits Andersen Ring (1894-1933) and his painting Evening. The Old Woman and Death of 1887 (Copenhagen, Statens Museum for Kunst). Both are inspired directly from published tales or legends of the period and are explicit allegories, which include personifications of figures of death.<sup>61</sup>

Coburn also shared with the Northern Symbolists an interest in the widespread Vermeer revival of the late nineteenth century, not only in terms of his already discussed preoccupation with contemplative scenes with single figures but also in a more direct manner.<sup>62</sup> One of Coburn's illustrations for Goldsmith's The Good-Natured Man (B.9, ill. p. 92; see illustration 34) of 1907 includes a scene of a woman at a harpsichord as the frontispiece illustration. It was undoubtedly inspired from Jan Vermeer's (1628-1691) Lady Standing at the Virginal of about 1671 (London, National Gallery; see illustration 35). Coburn has not only repeated the image of the woman at the harpsichord, but also the billowing clouds, seen in the painting on the raised panel of the harpsichord. This illustration among other Goldsmith as well as Tennyson illustrations (B.9, B.10 and B.11), generally reveal the influence of the more contemporary Belgian artist Alfred Stevens (1823-1906), who naturally also felt Vermeer's impact. In fact, American artists like James McNeil Whistler

and Thomas Eakins (1844-1960) and the Canadian Robert Harris were, like Coburn, and many Northern Symbolist artists, influenced by Vermeer.<sup>63</sup>

Coburn was not the only Canadian artist to display an interest in Northern European painting traditions, such as Northern Symbolism. Jefferys had been aware of them as early as 1893 from exhibitions he had seen in the States, and later members of the Group of Seven expressed their enthusiasm for the Scandinavian art they saw in the seminal exhibition of 1913 held in Buffalo, New York. The importance of recognition of these early contacts and the impact of Scandinavian painting on Canadian painting, particularly landscape painting, is undeniable as expounded by both Dr. Roald Nasgaard in his book, The Mystic North and Robert Stacey in his article "The Influence of Scandinavian Landscape Paintings on Canadian Artists Before and After 1913."<sup>64</sup> These facts add to the plausibility of Coburn's familiarity with the Northern traditions, even if he may not have been attracted to that northern "light" per se.

The cover illustration for Life Magazine executed by Coburn in 1913 (see illustrated 35) reflects not only an interest in Northern Symbolism but also in Pre-Raphaelite art,<sup>65</sup> particularly Dante-Gabriel Rossetti's (1828-1882) Annunciation of 1850 (London, The Tate Gallery). Furthermore, paintings by the Victorian Academic painter Albert Moore (1841-1893) are also similar to Coburn's illustration in terms of subject, the narrow format and the restricted washed-out coloration. The title of Coburn's work, The Intruder overtly describes the symbolic imprisonment which stems from her confining role as a nun faced with the temptation of love and desire at the window. Coburn rarely betrays such symbolic tendencies, apparently preferring a more 'naturalist' tradition, although many of his Tennyson illustrations (B.11) are structurally similar to the above-mentioned works. In fact, some of the Tennyson illustrations resemble Coburn's earlier illustrations for Poe (B.7). They verge on being allegorical,

closer to the works of the Belgian artist Ferdinand Khnopff (1858-1921), particularly when one compares his Acrasia of 1897 (Brussels, Galerie Ecuyer) with Coburn's illustration for "The Oval Portrait" (B.7, see original illustration).

Although the Northern Symbolism element is more visually present within Coburn's other illustration commissions and less so within the Drummond material, the latter does at times display unmistakable links with such sources. For instance, an illustration for the poem "Phil-o-rum's Canoe" in Phil-o-rum's Canoe and Madeleine Vercheres (1898.F.3; see illustration 37) describes a vague vaporous-like mass, representing the spirit of the river, which rises out of the water, scaring Phil-o-rum in his canoe. Unlike most depictions of spirits and goblins by such Canadian artists as C.W. Simpson and Henri Julien, Coburn's feminine image more closely resembles mermaids or chimera of the sea.<sup>66</sup> The spirit in Coburn's illustration is in fact similar to illustrations by the Symbolist artist Odilon Redon (1840-1916) for Flaubert's La Tentation de Saint-Antoine of 1896 which was significantly first published in Belgium.<sup>67</sup>

Thus, it appears that the naturalism of the Northern Symbolism movement continued to be an underlying factor in the creation of Coburn's illustrations. However, Coburn's awareness of such tendencies may again have been through artists of the Hague School such as Matthew (Matthijs) Maris (1839-1917), whose later works in particular revealed the influence of Pre-Raphaelite artists as well as Redon and Jan Toorop (1858-1928).<sup>68</sup>

Another determining factor was naturally the literature itself, and as shown, Coburn interpreted the Drummond poetry very seriously to the point where many of his illustrations betray the underlying profound concepts expressed in the poems in much the same way as Symbolist paintings do. Even more revealing though is Coburn's reaction to the Edgar Allan Poe commission (B.7) of 1902, a large undertaking including ten

volumes and over fifty illustrations, in which an abrupt change is noted. In a letter to Dr. W.H. Drummond, he recounted his struggle with the level of interpretation of the Poe literature:

The work on which I am now engaged; Edgar Allan Poe, demands a totally different conception.

It is calling on powers I have never heretofore seriously exercised & is putting to the utmost test my whole artistic equipment.

Until now I have always dealt with an objective, familiar world, with characters of everyday life, mostly gay; with Poe I am transported into a bizarre imaginative world of death & darkness & destiny.

After nearly three months trying to treat his text literally I have destroyed all my drawings & now I have launched myself into allegory, so what I am making now is more the spirit of Poe than his text.

These illustrations will come to you as a surprise (I have surprised myself) & I feel sure no one has ever before interpreted Poe in the same sense as I am doing.

There is no beauty in these drawings, many of these are repulsively brutal & uncompromisingly hopeless in theme.<sup>69</sup>

Coburn followed a long line of distinguished Poe illustrators such as Gustave Doré, Manet, Redon, and Edmund Dulac (1882-1953); and in several instances his style attests to an awareness of their works. Coburn in this same letter to Dr. W.H. Drummond, proceeds to describe two illustrations in detail, one for "Dreamland" (B.7, ill. p. 108; see illustration 38):

One, "Dreamland" - a gigantic figure whose black wings encircle a world of water & desolation looks down from its black throne on white robed figures wandering aimlessly through its mazy(?) islands - Everything is stifling, there is no air & all is desolate & bare.<sup>70</sup>

The illustration is strongly reminiscent of the works by William Blake. Coburn wrote about another illustration in that same letter: "Berenice" (B.7, ill. p. 18; see illustration 39) which he referred to as "The Murderer" and for which the Montreal Museum of Fine Arts has a related work:

Another I am calling "The Murderer" is a naked figure of a man, all torn & lacerated with thorns, being crushed into the grave of its victim (still writhing in the agony of a brutal death) by a gigantic powerful figure of Destiny whose wings shut out all light from above. All the landscape of the hill down whose slope the man has been wandering is desolate & overgrown with rank weeds.<sup>71</sup>

They are exceptionally strong allegorical works which demonstrate Coburn's keen sensitivity towards the literature he was illustrating. They even sometimes evoke the etchings and aquatints of Francesco Goya (1746-1828).

In spite of the existence of such strong pieces, it must be remembered that there are so many other illustrations by Coburn, especially those executed in pen and ink for the Dickens and Irving literature for example, which are closer to the English Hogarthian-Cruikshankian traditions with which Coburn probably also became very familiar through its contemporary practitioners when he studied in London. Moreover, one critic suggested that Coburn may have consulted the work of the British artist Charles Green (1840-1898) for the execution of some of his illustrations for Dickens' A Christmas Carol of 1900.<sup>72</sup> Although Coburn's figures often have that "stagey" posture, they tend less towards the caricature aspect of the illustrations by Hogarth (1697-1764) and Cruikshank and their numerous followers.<sup>73</sup> Instead, Coburn tried to avoid this and worked towards the more fully-realized elaboration of a painting which served also as an illustration. Furthermore, Coburn's monumentalizing treatment of each illustration never approaches caricature. Coburn, already familiar with the use of pen and ink through his earlier work for various American periodicals, and quite accustomed to engraved work and pen and ink illustration most frequently seen in Canadian journals, generally stayed away from that whereby his work

developed in a more painterly direction, closer to illustration work by Canadian artists such as Heming, Sandham, Gagnon, Suzor-Côté and Joseph-Charles Franchère (1866-1921).<sup>74</sup> Perhaps also influenced by such British illustrators as Frank Brangwyn (1867-1956) or Americans such as Howard Pyle, as already discussed, Coburn refused to restrict his illustrations to pure line. As shown, Coburn's illustrations for Dr. W.H. Drummond, although undoubtedly Canadian in subject and therefore necessarily part of the legacy left behind by other illustrators of French-Canadian legends, stand apart and reflect numerous influences from a variety of sources.

Thus one witnesses with Coburn's illustrations for Dr. W.H. Drummond the genesis of his other illustration work as well as his sensitivity to different genres in literature. Coburn's preoccupation with the canvas as a source of inspiration together with his devotion to high quality reproduction methods represented a more profound and serious commitment to the field of illustration, an attitude shared with certain other illustrators of the period. In spite of the diversity of influences evident in Coburn's illustration work, the underlying recurring element, a product of more northern European traditions extending from Teniers to Munch, merits recognition as well as further examination. Furthermore, given Coburn's extended Belgian stay and his studies under Jakob Smits, we can readily justify raising the question of Coburn's familiarity with such movements. Although it is perhaps premature to be more conclusive or specific about which artistic traditions were most influential for Coburn's illustration style, there is little doubt that Antwerp and the surrounding area was a rich artistic source for established northern traditions, including the Hague School, Northern Symbolism and Flemish seventeenth-century painting, and that it was one of the main reasons for Coburn's deliberate and extended stay there.

## Footnotes - Chapter III

1. See Appendix I.
2. See Appendix III.
3. See Chapter II, passim.
4. Most of the periodical illustrations by Coburn seen by the author have been executed from photographs; see Appendix IV.
5. See Chapter I, pp. 22-23 and footnote no. 49.
6. For medieval sources, see George Zarnecki, Art of the Medieval World, Abrams, n.d.
7. Ibid.
8. Ibid.
9. See Chapter II, p. 58.
10. Charles Dickens and George Cruikshank, Papers read at a Clark Library Seminar on May 9, 1970 by G. Hillis Miller and David Borowitz, University of California, 1971. Charles Dickens Library, Edited by T.A. Hammerton, Vol. 17. "The Dickens Picture Book", 1910. Davison Art Centre, Wesleyan University, Middletown, Connecticut, William Hogarth, Pictorial Dramatist, November 11-December 30, 1962. George Cruikshank, Arts Council of Great Britain, 1974. William Hogarth, A Bicentenary Exhibition, Vancouver, University of British Columbia, The Fine Arts Gallery, 1974. Ronald Paulson, Hogarth, His Life, Art and Times, 2 vols., New Haven and London, Yale University Press, 1971.
11. J. F. Macdonald, William Henry Drummond, Toronto, The Ryerson Press, 1923(?), pp. 83-86.
12. See Appendix II. The captions or lines from the poems which are illustrated are noted therein.
13. See Chapter II, pp. 47-49.
14. J. F. Macdonald, 1923(?), pp. 92-93. For additional information concerning the Drummond poetry, see Neil Munro, Dr. W.H. Drummond's Complete Poems, Toronto, McClelland & Stewart, 1926, and William Gordon Dustan, The Interpreter of the Habitant, William Henry Drummond, Master's thesis, Dalhousie University, Halifax, 1928, and Carl F. Klinck, General Editor, Literary History of Canada, Toronto, University of Toronto Press, 1966 (reprint), see p. 422. For a more complete bibliography, see C.F. Klinck and R.E. Watters, Canadian Anthology, Toronto, W.H. Gage and Co. Ltd. 1955, pp. 88, 529. Professor Seymour Mayne, of the University of Ottawa, referred me to these sources. He is planning to publish the Biography of

W.H. Drummond, written by May Harvey Drummond.

15. M.M.F.A., The Illustration of the Folksong in Quebec, 1980.
16. W.H. Drummond, The Habitant, 1897, p. 7.
17. O.P.A.C., letter from F.S.C. to Fréchette of February 6, 1899, nos. 1087-1092; See Appendix V.
18. The Works of Oliver Goldsmith, edited by Peter Cunningham, 1908, "Publisher's Note", pp. iii-iv.
19. O.P.A.C., letter from F.S.C. to Fréchette of January 10, 1899, nos. 1081-1085; See Appendix V.
20. W.H. Drummond, The Habitant, 1897, p. 25.
21. W.H. Drummond, Johnnie Courteau, 1901, p. 8.
22. W.H. Drummond, The Habitant, 1897; p. 61.
23. Dr. W.H. Drummond was a medical doctor in addition to a poet; See Chapter I, p. 22, and footnote no. 46, and Life of W.H. Drummond by May Harvey Drummond, ca. 1935, passim. See also Chapter II, p. 46.
24. Osler, letter from W.H.D. to F.S.C. of January 2, 1901, 439/10.7/3; See Appendix V.
25. W.H. Drummond, Johnnie Courteau, 1901, pp. 4-5.
26. Ibid.
27. Osler, letter from F.S.C. to W.H.D. of December 12, 1900, 439/17.3/38; See Appendix V.
28. See Chapter II, footnote no. 25. The author consulted with Professor Seymour Mayne about this possibility, however, we have not been able to draw any definite conclusion; it would require going through all the old manuscripts for the poems conserved in the Osler library.
29. Osler, letter from F.S.C. to W.H.D. of December 12, 1900, 439/17.3/38; See Appendix V.
30. W.H. Drummond, The Voyageur, 1905, p. 6.
31. Coburn, Le violonneux, signed and dated lower right: "F.S. Coburn 1901", oil on canvas, 67.4 x 47.6 cm., No. 34 110 P.
32. See Chapter I, pp. 25-28.
33. See Chapter II.



34. J. Russell Harper discusses some visual images of the habitant in Everyman's Canada, Ottawa, National Gallery of Canada, 1962, pp. 32-35.
35. For Jules Dalou, see John M. Hunisak, The Sculptor Jules Dalou, New York and London, Garland Publishing Co., 1977. Suzor-Côté and Alfred Laliberté (1878-1953) in their bronze sculptures of habitant-like figures probably also looked to Dalou's work, in addition to having been influenced by Coburn's work.
36. Harper's New Monthly Magazine, Vol. LXXXIV, No. D11, ill. p. 495, and ill. p. 503. Coburn even mentioned the artist Frederic Remington in a letter, see Chapter I, pp. 19-20 and footnote no. 28.
37. Michel Cauchon, L'Iconographie de la légende québécoise, Ph.D. thesis, Arts et traditions populaires, Université Laval, Québec, April 1979, Planche II-24, p. 292. I have not been able to find any further documentation, nor the dates for the artist J.A. Ferland.
38. For general references to Pyle and the Brandywine School, see Henry D. Pitz, Howard Pyle, Writer, Illustrator, Founder of the Brandywine School, New York, Clarkson N. Potter Inc., 1975; Rowland Elzea, Howard Pyle, New York, Charles Scribner's Sons, 1975; Henry C. Pitz, 200 Years of American Illustration, New York, Randhom House, Inc., 1977 (Chapter 7: "Howard Pyle and the Brandywine School", pp. 46-53); Walt Reed, American Illustrators: Norman Rockwell and his Contemporaries, St. Petersburg, Florida, Museum of Fine Arts, 1980 (exhibition catalogue); The American Personality, Los Angeles, University of California, The Grunwald Center for the Graphic Arts, 1976, p. 56.
39. Pitz, 1975, pp. 56, 138. Elzea, 1975, intro., n.p.
40. Pitz, 1975, p. 58, illustration for "Chapman Heroes", Harper's Monthly, June 1980, Delaware Art Museum.
41. See Laurier Lacroix, Dessins inédits d'Ozias Leduc, Ozias Leduc The Draughtsman, Montreal, Sir George Williams University, 1978, pp. 32-33.
42. Cauchon, 1979, Planche III-24, p. 372.
43. Lacroix, 1978, pp. 32-33. For another treatment of the 'country dance', see Henri Julien, Country Dance, pen and ink on paper, 40 x 28.4 cm., n.d., Montreal, McCord Museum.
44. Honoré Beaugrand, "La Chasse-galerie", Century Magazine, New York, August, 1892, pp. 289-312. The original wash drawing 30.4 x 47.5 (?) is in the Musée du Québec, see Le Musée du Québec, oeuvres choisies, Ministère des Affaires culturelles, 1978. For Henri Julien's depictions of the chasse-galerie, see Nicole Guibault Henri Julien, Illustrateur de légendes, Master's thesis, Québec, Université Laval, Faculté des Lettres, 1978, chapitre II. See also, Cauchon, 1979, pp. 35-36. Henri Julien's Chasse-galerie reproduced in La Patrie on December 31, 1891: "la plus ancienne représentation graphique d'une légende".

45. Cauchon, 1979, pp. 178-179, Planches I-1 - I-42. Cauchon refers to additional artists. Alfred Laliberté may in fact have influenced Coburn here since many of Laliberté's bronzes, including his Chasse-galerie had frequently been worked out in clay and plaster long before production of the bronze versions, which were executed between 1926 and 1933 and which resulted in the book: Légendes-coutumes, métiers de la Nouvelle France, published in 1934. See Robert Derome, Exploring the Collections: Homage to Laliberté, Ottawa, National Gallery of Canada, 1978, exhibition leaflet, pp. 2-3. Notably, Laliberté was friendly with the sculptor George W. Hill, who had also been friendly with Coburn. Laliberté also studied in Paris from 1902 to 1907 during which time Coburn may have been in contact with him.
46. Cauchon, 1979, Planche IV-1, p. 418. Pamphile Lemay, "Un loup-garou", La revue canadienne, Vol. XXXII, April 1896, p. 235; Planche IV-2, p. 419, Louvigny de Montigny, "Une histoire de loup-garou", La Presse, February 15, 1899; Planche IV-5, p. 423, Honoré Beaugrand, "Le loup garou" in La chasse-galerie et autres légendes, 1900.
47. Jean-Paul Lemieux (1904-) in his treatment of the subject in 1931 (Chez les sauvages) referred back to engravings of the eighteenth century; Cauchon, 1979, p. 318, Planche III-16, p. 361, and Planche III-16, p. 362.
48. Marta M. Hurdalek, The Hague School, Collecting in Canada at the Turn of the Century, Toronto, Art Gallery of Ontario, exhibition, May 7 - June 26, 1983, p. 13.
49. See Chapter I, p. 26, footnote no. 70, and John Sillevius, Ronald de Leeuw, Charles Dumas, L'Ecole de la Haye, les maîtres hollandais du 19ième siècle, Paris, Grand Palais, 1983.
50. Coburn Collection, Toronto, Nursing, Dutch Interior, oil on canvas, 64.7 x 80 cm., not signed or dated; Dutch Interior, oil on canvas, 49.5 x 62.3 cm., not signed or dated. Also in the Coburn family collection is Flemish Interior # 8, oil on canvas(?), 63.5 x 50.1 cm. Coburn also exhibited Dutch Interior in 1906 and Dutch Interior and Dutch Peasant in 1907 with the R.C.A. See also Sotheby's, Toronto, March 2-3, 1982, lot 180, Peasant Woman in the Kitchen, watercolour, signed and dated "04"; titled on reverse, 43.8 x 35 cm., Provenance: Galerie Bernard Desroches.
51. Coburn Collection, Toronto, Dutch Exterior, oil on canvas, 35.9 x 51.4 cm., not signed or dated.
52. Hollister Sturges, Jules Breton and the French Rural Tradition, Omaha, Nebraska, Joslyn Art Museum, 1982, cat. 49, p. 100, and in particular the essay: "Jules Breton in Context" by Gabriel P. Weisberg concerning Breton's links with Belgium and Holland, p. 37 and note 4, p. 45.

53. Coburn Collection, Toronto, "Dordrecht"; signed and dated 1895 lower left, oil on panel, 35.5 x 26.7 cm. Coburn Collection, Toronto, Canal Scene Holland, oil on canvas, 50.8 x 71.1 cm. Other versions: Montreal Auction Sales Photographs, Concordia University, Department of Art History: Dutch Village, watercolour on paper, 42.2 x 55.3 cm., Montreal, Fraser Brothers, June 1980, no. 286; Canal Scene, Holland, oil on canvas, 39 x 79 cm., Montreal, Fraser Brothers, March, 1981, no. 78.
54. When Northern Symbolism is referred to, it is with reference to the artwork produced in Northern Europe (Scandinavian countries, Belgium, Holland and The Netherlands), particularly during the latter part of the nineteenth century. It is distinguished from French Symbolism of the nineteenth century and is part of the northern romantic tradition as defined by Rosenblum. It frequently displays 'naturalist' tendencies. See Roald Nasgaard, The Mystic North, Symbolist Landscape Painting in Northern Europe and North America, 1890-1940, Toronto, Buffalo, London, University of Toronto Press, 1984, pp. 6-7, and Robert Rosenblum, Modern Painting and the Northern Romantic Tradition, New York, Harper & Row, 1975, p. 121.
55. See Chapter I, p. 26, and footnote no. 68.
56. Israel's Honored Old Age, was well published and exhibited throughout Europe from the time of its execution, and consequently Coburn may very well have been familiar with the painting.
57. Brooklyn Museum, New York, Northern Light, Realism and Symbolism in Scandinavian Painting 1880-1910, catalogue by Kirk Varnedoe, 1982, p. 77.
58. Ibid., pp. 184-185.
59. Brooklyn, 1982, pp. 13, 15. Nasgaard, 1984, p. 6.
60. For Coburn's Legend of Misery illustration, see Biographical Sketch of F.S. Coburn, footnote no. 79.
61. Brooklyn, 1982, pp. 208-209.
62. Brooklyn, 1982, p. 77, pp. 124-125, 128. Coburn was probably familiar with Vermeer's works which had been acquired by The National Gallery in London prior to his brief stay there.
63. Whistler, At the Piano, 1858, Cincinnati, Cincinnati Art Museum. Theodore Robinson (1852-1896), At the Piano, 1887, Washington, D.C., National Collection of Fine Art, Smithsonian, Robert Harris, Harmony, 1879, O.N.G.C.
64. Nasgaard, 1984. Robert Stacey, "A Contact in Context: The Influence of Scandinavian Landscape Painting on Canadian Artists Before and After 1913", Northward Journal, no. 18-19 (1980), pp. 36-56.

35. See Appendix IV. Another work of 1913 also reveals Coburn's awareness of Whistlerian and Pre-Raphaelite traditions: Lady in White, crayon and coloured chalks, 23.8 x 30 cm., signed and dated lower right: "F.S. COBURN-'19", Sotheby Parke Bennet (Canada) Ltd., Toronto, May 9-10, 1977, lot no. 52, ill.
66. A very primitive female spirit is illustrated by Cauchon (Planche II-13, p. 278) as the "Bête à Sept Têtes: Sirène" of 1860 by an unknown artist "Représentations tirées d'un ensemble de dessins décorant une corne à poudre provenant de la région du Lac Saint Pierre et portant la date de 1860". It vaguely resembles Coburn's depictions of a spirit. What also may have influenced Coburn was W.H. Moynet's illustration of "The Phantom of Isle Percé" from Hezekiah Butterworth's Zig Zag Journeys in Acadia and New France, 1885; see Cauchon, 1979, Planche V-47, fig. 1, pp. 227, 544.
67. Gustave Flaubert, La Tentation de Saint-Antoine, 1896, illustrations by Redon. For example, No. 21: "I have sometimes seen in the sky what seemed like forms of spirits" is close to Coburn's image.
68. For more discussion about the divergent trends within the Hague School painting tradition, see Sillevius, de Leeuw, Dumas, 1983 and Hurdalek, 1983.
69. Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of November 9, 1901; see Appendix V.
70. Ibid.
71. Ibid.
72. Wallace L. Crowdy, "Some Illustrations of a Christmas Carol", The Times, London, (Literature, Christmas Supplement), no. 216, December 7, 1901, p. 3; reprint by New York, Arno Press, 1974.
73. See footnote no. 10.
74. M.M.F.A., The Illustration of Folksong in Québec, 1983. For Québec illustrators, see Ostiguy, 1983, Ostiguy 1979-1980, pp. 15-36, and for Toronto illustrators; see Pantazzi, 1966, pp. 6-24.

## CONCLUSION

Although Coburn never intended to be an illustrator, he enjoyed a surprisingly long and productive career in that field. Trained primarily as a painter, Coburn rejected - as did certain other artists at the time - the traditional role of an illustrator and always maintained his position as a painter who aspired to technical and artistic excellence. Rather than indulging in quick linear sketches, Coburn preferred to strive for a more painterly handling which was consistent with both his training and his goals.

Coburn's relationship with Dr. W.H. Drummond was indeed remarkable. The artist's serious and devoted attitude is embodied in his ability to convey the more profound social concepts expressed in Dr. W.H. Drummond's poetry. Preoccupied with elevating the illustrations to a high artistic level, Coburn, like some contemporary British and American illustrators, turned for inspiration to established European academic painting traditions.

Coburn was among the few Canadian artist-illustrators of that time to travel outside Canada and to have their work reproduced by the new photo-mechanical methods then being developed. In making the transition first to photo-mechanical reproduction and later to colour, Coburn and certain of his contemporaries, such as Sandham and Jefferys, showed a true concern for the artistic quality of the published reproductions.

In spite of the considerable amount of original documentation assembled, our knowledge of Coburn's contribution to the field of illustration remains incomplete. Notwithstanding several informational lacunae concerning for example his illustration work for the Illustrated Sporting & Dramatic News or his New York sojourns, the principal milestones of Coburn's life are

gradually being established. There are still, however, unanswered questions regarding the many years Coburn spent in Antwerp and there remains a need to document Coburn's almost certain exposure to Joseph Pennell.

The emphasis in the thesis has been on Coburn's illustrations for the Drummond poetry which were principally influenced by the art of the Hague School. When these are examined within the context of his other illustration work, there is sufficient information to justify speculation on a broad range of influences including Northern Symbolism. The impact of such influences appears to have been tempered by Coburn's obvious predilection for the Hague School tradition, but his stylistic handling of many of the illustrations nonetheless tends to support this view. The extent of Coburn's contact with Jakob Smits and other Belgian artists requires clarification. In terms of the anecdotic nature of the subjects treated by Coburn, in depth consultation of British sources would do much to establish him within the context of the Hogarth-Cruikshank illustration tradition.

Still more details about Coburn's approach would be revealed through a separate study of his other illustration work, in particular the Tennyson and Poe commissions. In the examination of Coburn's illustrations, we have become aware of the origin of his interest in the snow scene and various other themes that he was subsequently to deal with in his painting. In light of this new information, it would be opportune to re-evaluate Coburn's later paintings.

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APPENDIX I: CATALOGUE OF THE DRUMMOND BOOKS

William Henry Drummond, M.D., The Habitant and Other French-Canadian Poems, New York and London, G.P. Putnam's Sons, 1897, 20 x 13.5 cm., 137 p., introduction by Louis-Honoré Fréchette.

1. 1897 'Edition de Luxe', on deckle edged paper (with indications: "With Extra Illustrations"; signed: "William Henry Drummond"), b. & w. photogravure frontispiece ("The Habitant") with lining paper, 11 black and white photogravure full-page illustrations with lining papers, 1 sepia tone photogravure full-page illustration with lining paper (p. 20), 16 black and white process-line engraving head-piece illustrations and 1 black and white process-line engraving rail-piece illustration, M. Concordia, Special Collections (Autograph Copy No. 85); M.M.F.A., library (Autograph Copy No. 253; from the collections of William Henry Drummond and Miss Ethel M. Princeton); M.U.M. (Autograph Copy No. 59; inscribed: "To Sir Adolphe Chapleau with The Author's Compts (sic) Dec 2nd/97"); M. McGill, McLennan Library, Department of Rare Books and Special Collections (Autograph Copy No. 776; from the Estate of the late Sir Andrew Macphail); M.B.N.Q. (Autograph Copy No. 43); T.P.L. (Autograph Copy no. 108).
2. 1897 'Popular Edition', 19.5 x 13 cm., with 1 sepia tone photogravure frontispiece ("De Papineau Gun") with lining paper, 16 black and white process-line engraving head-piece illustrations and 1 black and white process-line engraving rail-piece illustration, M.U.M. (2 copies); M. McGill, Undergraduate Library (with indication: "Forty-ninth Printing"; "Sixty-six thousand"; inscribed: "In memory of William Henry Drummond, M.D., No. 165360, Library of McGill University Montreal, Received 1919); O.N.G.C. (inscribed: "To Oscar/with all good wishes/for his birthday/ from/Helen and Phyllis/March 7, 1923").
3. 1898 Edition, on deckle edged paper (with indication: "Ninth Thousand"), same as '1897 Edition de Luxe' (# 1), M. McGill, McLennan Library, Department of Rare Books and Special Collections (inscribed: "To George Iles, Esq., whose works are far (...) yet still admired - William H. Drummond July 4, 1900"; Presented to the library from George Iles, Esq.); M. McGill, Osler Library; M.U.M. (inscribed: "Christmas 1899 H. Ormiston Roy Esq: with best wishes of the season from Robe Reid(?)"; Collection George Ross Roy).
4. November 1900 Popular Edition (with indications: "Nineteenth Thousand"; "Set up and electrotyped November 1897, Reprinted November 1897, December (twice) July 1898, December (3 times), 1898, March 1899, April 1899, December 1899, January 1900, November 1900), with 1 sepia tone photogravure frontispiece ("De Papineau Gun"), with lining paper, 16 black and white process-line head-piece illustrations, and 1 black and white rail-piece illustration, M. Concordia (inscribed: "Mary Stictman June

- 1901"); M. McGill, McLennan Library, Department of Rare Books and Special Collections (inscribed: "To R.U. Johnson Esq./ with Compliments of William H. Drummond Oct 20/'01/Robert Underwood Johnson").
5. 1901 'Author's Autograph Edition', 20.2 x 15-cm., on deckle edged paper, with new title page (with indications: "Of this Author's Autograph Edition, there have been printed, one thousand copies. Each copy is signed in autograph by the author, No. \_\_\_\_\_, G.P. Putnams Sons"; with facsimile of author's manuscript "The Snowbird"; signed "William Henry Drummond" opposite photo of portrait of the author), same as '1897 Edition de Luxe' (# 1), M.U.M. (No. 250); T.P.L. (No. 485).
  6. November 1904 Edition (with indications: "Set up and electrotyped November 1897, Reprinted November 1897, December (twice), July 1898, October 1898, December (3 times), 1898, March 1899, April 1899, December 1899, January 1900, August 1901, October 1901, March 1902, June 1902, January 1903, July 1904, November 1904"; "Thirty-second thousand"), same as '1897 Popular Edition' (# 2) M.B.V.M. (Collection Gagnon).
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  10. March 1912 Edition (with indications: "Fifty-fifth thousand"; "Set up and electrotyped 1897, Reprinted November 1897, December 1897 (twice), July 1898, October 1898, December 1898 (3 times), March 1899, April 1899, December 1899, January 1900, November 1900, August 1901, October 1901, March 1902, June 1902, January 1903, August 1903, December 1903, July 1904, November 1904, March 1905, September 1905, January 1906, June 1906, March 1907, May 1907, December 1907, April 1908, July 1908, January 1909, March 1909, July 1909, May 1910, August 1910,

March 1911, August 1911, February 1912, March 1912"), same as '1897 Edition de Luxe' (# 1), M.U.M., (same inscription as #9 M. McGill, McLennan Library).

Note: For additional locations, see Sherbrooke, Université de Sherbrooke; Québec, Université Laval (letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

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Note: For additional locations, see Lennoxville, Bishop's University, Ottawa, National Library of Canada, and Québec, Université Laval (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

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William Henry Drummond, Johnnie Courteau and Other Poems, New York and London, G.P. Putnam's Sons, 1901, 20 x 14 cm., 161 p.

1. 1901 Photogravure Edition, on deckle edged paper, with 1 black and white photogravure frontispiece with lining paper, 15 black and white photogravure full-page illustrations with lining papers, 13 black and white process-line engraving head-piece illustrations, 3 black and white halftone head-piece illustrations (p. 28, p. 35, p. 65) and 3 black and white process-line engraving tail-piece illustrations and 1 black and white halftone tail-piece illustrations, M. McGill, McLennan Library, Department of Rare Books and Special Collections (inscribed: "Estate of the late Francis McLennan"); M.U.M. (Collection George Ross Roy; inscribed: "Yours faithfully/William H. Drummond/Jan 15 '02"; "Tenth Thousand").
2. November 1901 Author's Autograph Edition, 22 x 15 cm., on deckle edged paper, with new title page, with facsimile of author's manuscript "Little Bateese", signed William Henry Drummond opposite photo of portrait of the author (with indications: "Of this Author's Edition, there have been printed/ One thousand copies, Each copy/is signed in autograph by the author/No. \_\_\_\_/ G.P. Putnam's Sons"; "Set up and electrotyped September 1901, Reprinted November 1901), same as '1901 Photogravure Edition' (# 1), M.U.M. (Collection Me. Victor Morin; No. 250); T.P.L. (No. 258 and No. 485; 2 copies).
3. '1901 Popular Edition', 19.5 x 13 cm., with 1 black and white photogravure frontispiece, with lining paper, 12 black and white process-line engraving head-piece illustrations, 3 black and white halftone head-piece illustrations (p. 28, p. 35, p. 65), 3 black and white tail-piece illustrations, and 1 black and white halftone tail-piece illustration, M.B.V.M. (Collection Gagnon, with inserted magazine clippings re: Dr. Drummond).
4. 'November 1901 Photogravure Edition (with indications: Set up and electrotyped September 1901, Reprinted November 1901), same as '1901 Photogravure Edition' (# 1), M. Concordia, Special Collections (inscribed: "To the Century Club Ogdensburg, N.Y. with friendship & loyalty of William H. Drummond, Feb 10th, 1904").
5. November 1901 Popular Edition, (with indication: "Ninth Thousand"), same as '1901 Popular Edition' (# 3), M. McGill, McLennan Library, Department of Rare Books and Special Collections (inscribed: "Yours faithfully/W.H. Drummond/July 20/'03/Compliments of J.M. Hall/Fort Covington N.Y./20th July 1903"; "Presented to the library by George Isles, Esq."). M. McGill, McLennan Library (inscribed: "Chas. Cassils/from Aileen/Xmas 1901";

"Presented to the library by Miss Grace L. Cassils").

6. March 1907 Popular Edition (with indications: "Set up and electrotyped September 1901, Reprinted November 1901, November 1902, July 1904, March 1905, April 1905, January 1906, June 1906, March 1907"), same as '1901 Popular Edition' (# 3), O.N.G.C., (inscribed: "W. Jas Jerome/Souvenir Nov. 07").
7. May 1907 Popular Edition (with indications: "Set up and electrotyped September 1901, Reprinted November 1901, November 1902, July 1904, March 1905, April 1905, January 1906, June 1906, March 1907, May 1907"; "Eighteenth Thousand"); same as '1901 Popular Edition' (# 3), M. Concordia, Vanier Library (inscribed: "A.E. Crass(?) / Xmas 1911 / From Jessie").
8. May 1910 Popular Edition (with indications: "Twenty-third thousand"; "Set up and electrotyped September 1901, Reprinted November 1901, November 1902, July 1904, March 1905, April 1905, January 1906, June 1906, March 1907, May 1907, July 1908, March 1909, May 1910"), same as '1901 Popular Edition' (# 3), M.U.M. (inscribed: "J.N. Hunter/Hotel St. Francis/Phila."; Gift of W.H. Atherton, M.B.E...Prof. of English, University of Montreal).
9. 1911 Popular Edition (with indication: "Twenty-fourth thousand"), same as '1901 Popular Edition' (# 3), M.B.N.Q.
10. Fifteenth Popular Edition (with indications: "Twenty-fifth Thousand": "Fifteenth Printing"), same as '1901 Popular Edition' (# 3), Montreal, Private Collection.
11. Sixteenth Popular Edition (with indications: "Twenty-sixth thousand"; "Sixteenth Printing"), same as '1901 Popular Edition' (# 3), M.B.V.M.

Note: For additional locations, see Ottawa, National Library (letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of the National Library of Canada in Ottawa). See also T.A.G.O. (recent acquisition).

#### Sources, Documents and Bibliography

- Osler, letter from W.H.D. to F.S.C., August 30, 1900, 439/10.7/2.  
 Osler, letter from F.S.C. to W.H.D., December 12, 1900, 439/17.3/38.  
 Osler, letter from W.H.D. to F.S.C., January 2, 1901, 439/10.7/3.  
 Osler, letter from W.H.D. to F.S.C., March 1901, 439/10.7/4.

Osler, letter from F.S.C. to W.H.D., March 14, 1901(?), 439/17.3/39.

Drummond Collection, letter from F.S.C. to W.H.D., March 22, 1901.

Osler, letter from Putnam's to Thomas J. Drummond, July 17, 1901,  
17.2/144.

Drummond Collection, letter from F.S.C. to W.H.D., November 9, 1901.

Osler, letter from F.S.C., February 12, 1902, 439/10.9/2.

O.P.A.C., letter from Edith Drummond to Henry J. Morgan, December 19,  
1908; nos. 1808-1810.

Coburn Collection, undated scrap of paper, prior to 1916.

May Harvey Drummond, Life of W.H.D., ca. 1935, pp. 110-111.

Miller, 1940, pp. 321, 323.

Montreal, Gazette, September 5, 1951, "All our Yesterdays, The Poet  
and The Artist", by Edgar Andrew Collard.

Montreal, Gazette, November 29, 1958, "All our Yesterdays, The Painter  
of Quebec's Winters", by Edgar Andrew Collard.

Stevens, 1958, pp. 4, 18, 19, 27.

Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn - peintre  
à sa traite", by Louis-C. O'Neil.

Sherbrooke, La Tribune, September 29, 1959, by Louis-C. O'Neil.

Montreal, Gazette, June 4, 1960, "All our Yesterdays" Coburn and Dr.  
Drummond, by Edgar Andrew Collard.

Macdonald, 1967, Vol. I, p. 134.

Creative Canada, 1971, p. 58.

Cauchon, 1979, p. 76.

William Henry Drummond, M.D., The Voyageur and Other Poems, New York and London, G.P. Putnam's Sons, 1905, 20 x 14 cm., 142 p.

1. '1905 Photogravure Edition' on deckle edged paper, with 1 sepia tone photogravure frontispiece with lining paper, 15 sepia tone photogravure full-page illustrations with lining papers, 3 black and white halftone head-piece illustrations, 8 black and white process-line engraving illustrations, 7 black and white process-line engraving tail-piece illustrations, M.B.N.Q. (See also Macdonald, 1923?, p. 122 for mention of a 'large paper edition' which differs only from the above in that its frontispiece is in colour; copy not located.)
2. '1905 Popular Edition', with 1 colour halftone frontispiece with lining paper, 1 colour halftone full-page illustration, 8 black and white halftone full-page illustrations, 3 black and white halftone head-piece illustrations, 8 black and white process-line head-piece illustrations, and 7 black and white process-line tail-piece illustrations, M.M.F.A., library; M.U.M. (Collection George Ross Roy); M. McGill, McLennan Library; M. Concordia (inscribed Chas. W. Simpson); T.P.L.
3. '1905 Musson Book Co., Ltd. Edition', Toronto, same as '1905 Popular Edition' (# 2), "with indications: Copyright 1905 by William Henry Drummond, Bound in New York by Dodge Publishing Co.), 18.5 x 13 cm., M. McGill, McLennan Library, Department of Rare Books and Special Collections (inscribed: "Yours faithfully William H. Drummond Dec 19/'05").
4. January 1906 Edition (with indications: "Published May 1905, Reprinted December 1905, January 1906), same as '1905 Popular Edition' (# 2), Philadelphia, University of Pennsylvania Library.
5. June 1907 Edition (with indications: "Published May 1905; Reprinted December 1905, January 1906, February 1906, March 1907, June 1907), same as '1905 Popular Edition' (#2), M. Concordia; M.U.M. (inscribed: "A. Chevalier, 3472 Van Horne, Montreal; Gift of Mlle Chevalier .614148).
6. May 1908 Edition, same as '1905 Popular Edition' (# 2), (with indications: "Published December 1905, January 1906, February 1906, March 1907, June 1907, April 1908, May 1908), M.U.M.; O.N.G.C.

**Note:** For additional locations, see Ottawa, National Library, Québec, Université Laval (letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

# Sources, Documents and Bibliography

- Osler, letter from Putnam's to W.H.D., July 25, 1904, 439/17.3/225.  
 Osler, letter from Putnam's to W.H.D., January 9, 1905, 439/10.7/5.  
 Osler, letter from F.S.C. to W.H.D., n.d., 439/17.3/40.  
 Osler, letter from Putnam's to W.H.D., February 17, 1905, 439/17.3/217.  
 Osler, letter from Putnam's to W.H.D., March 25, 1905, 439/17.3/209.  
 Osler, letter from Putnam's to W.H.D., March 30, 1905, 439/17.3/215.  
 Osler, letter from Putnam's to W.H.D., April 11, 1905, 439/17.3/218.  
 Osler, letter from Putnam's to W.H.D., November 11, 1905, 439/17.3/210.  
 Drummond Collection, letter from F.S.C. to W.H.D., February 1, 1906.  
 O.P.A.C., letter from Edith Drummond to H.J. Morgan, December 19, 1908, nos. 1808-1810.  
 Somerville, 1909, p. 30.  
 Coburn Collection, undated scrap of paper, prior to 1916.  
 May Harvey Drummond, Life of W.H.D., ca. 1935, pp. 190-191.  
 Miller, 1940, p. 321.  
 Montreal, Gazette, September 15, 1951, "All our Yesterdays, The Poet and The Artist", by Edgar Andrew Collard.  
 Montreal, Gazette, November 29, 1958, "All our Yesterdays, The Painter of Quebec's Winters", by Edgar Andrew Collard.  
 Stevens, 1958, pp. 10, 32.  
 Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn - peintre à sa retraite", by Louis-C. O'Neil, p. 16.  
 Montreal, Gazette, June 4, 1960, "All our Yesterdays, Coburn and Dr. Drummond", by Edgar Andrew Collard.  
 Macdonald, 1967, Vol. I, p. 134.  
 Cauchon, 1979, p. 76.

William Henry Drummond, M.D., The Great Fight; Poems and Sketches, edited with a 'Biographical Sketch' by May Harvey Drummond, New York and London, G.P. Putnam's Sons, 1908, 19.5 x 12.5 cm., 158 p.

1. 1908 Photogravure Edition, 20 x 13.5 cm., on deckle edged paper, with facsimile autograph signature below photo of portrait of the author: "Yours faithfully/William Henry Drummond", with 1 sepia tone photogravure frontispiece with lining paper, 8 black and white photogravure full-page illustrations with lining papers, 13 black and white process-line engraving head-piece illustrations, and 9 black and white process-line engraving tail-piece illustrations, M. Concordia, Special Collections (inscribed: "G.S. Wothuspoon(?)); M.U.M. (Collection McVictor Morin).
2. 1908 Popular Edition with 1 black and white halftone frontispiece with lining paper, 8 black and white halftone full-page illustrations, 12 black and white process-line engraving head-piece illustrations and 9 black and white process-line engraving tail-piece illustrations, M.B.N.Q.
3. 1908 Musson Book Co., Ltd. Edition (with indications: "G.P. Putnam's Sons, New York/The Musson Book Company Ltd., Toronto), same as '1908 Photogravure Edition' (# 1), M.U.M. (Collection George Ross Roy).
4. 1908 Memorial Edition (with indications: "Of this Memorial Edition, one hundred copies have been printed, G.P. Putnam's Sons"), same as '1908 Photogravure Edition' (# 1), M. Concordia (inscribed: "Acquired as a memorial to the late D.A. Budge from the William Gilman Cheney Bequest).
5. March 1911 Edition, Coburn Collection, Toronto (not yet seen).

Note: For additional locations see Ottawa, National Library; Québec, Université Laval (letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of the National Library of Canada in Ottawa).

#### Sources, Documents and Bibliography

- Osler, letter from F.S.C. to Mrs. Drummond, June 15, 1907, 439/10.23/1.  
 Osler, letter from Putnam's to Thomas J. Drummond, May 11, 1908, 439/17.2/142.  
 Osler, letter from Putnam's to Mrs. Drummond, May 19, 1908, 439/17.2/140.  
 Osler, letter from Putnam's to Mrs. Drummond, May 26, 1908, 439/17.2/139.  
 Osler, letter from Mrs. Drummond to Putnam's, May 23, 1908 (copy), 439/17.2/131.

Osler, letter from Putnam's to Mrs. Drummond, May 28, 1908, 439/17.2/138.  
 Osler, letter from Putnam's to Mrs. Drummond, May 28, 1908, 439/17.2/136.  
 Osler, letter from Mrs. Drummond to Putnam's, June 1, 1908, 439/17.2/135.  
 Osler, letter from Putnam's to Mrs. Drummond, June 4, 1908, 439/17.2/137.  
 Osler, letter from F.S.C. to Mrs. Drummond, June 7, 1908, 439/10.23/3.  
 Osler, letter from Putnam's to Mrs. Drummond, June 9, 1908, 439/17.2/126.  
 Osler, letter from Putnam's to Mrs. Drummond, June 27, 1908, 439/17.2/134.  
 Osler, letter from F.S.C. to Mrs. Drummond, July 12, 1908, 439/10.23/4.  
 Osler, letter from Putnam's to Mrs. Drummond, July 23, 1908, 439/17.2/133.  
 Osler, letter from Putnam's to Mrs. Drummond, July 24, 1908, 439/17.2/132.  
 Osler, letter from Putnam's to Mrs. Drummond, July 30, 1908, 439/17.2/127.  
 Osler, letter from F.S.C. to Mrs. Drummond, August 13, 1908, 439/10.23/5.  
 O.P.A.C. letter from F.S.C. to Mrs. Drummond, December 19, 1908, nos. 1808-1810.  
 Osler, letter from F.S.C. to Mrs. Drummond, n.d. (1908), 439/10.23/6.  
 Osler, letter from F.S.C. to Mrs. Drummond, June 18, 1909, 439/10.23/7.  
 Osler, letter from F.S.C. to Mrs. Drummond, August 21, 1909, 439/10.23/8.  
 Coburn Collection, undated scrap of paper, prior to 1916.  
 Macdonald, 1923(?), pp. 122-123.  
 Montreal, Gazette, September 15, 1951, "All our Yesterdays, The Poet and The Artist", by Edgar Andrew Collard.  
 Montreal, Gazette, November 29, 1958, "All our Yesterdays, The Painter of Quebec's Winters", by Edgar Andrew Collard.  
 Stevens, 1958, pp. 3-4.  
 Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn - peintre à sa retraite", Louis-C. O'Neil, p. 16.  
 Montreal, Gazette, June 4, 1960, "All our Yesterdays, Coburn and Dr. Drummond", by Edgar Andrew Collard.  
 Cauchon, 1979, p. 76.

**APPENDIX II: CATALOGUE OF THE DRUMMOND ILLUSTRATIONS**

Note: "Monochrome" and "polychrome" have been used to describe the original works insofar as their colour content only.



1897.F.1 The Habitant, frontispiece ("Edition de Luxe")

inscribed in red on facing lining paper:  
"The Habitant"

signed and dated lower left: "F.S. Coburn '96"

Sources & Literature

M.M.F.A., Canadian Artists' Files, Coburn, reproduction,  
n.d.  
Somerville, 1909, p. 29.

Original

sepia wash drawing

36.9 x 30.5 cm.

signed and dated lower left: "F.S. Coburn '96"

Provenance

W.H.D., Montreal. George E. Drummond, Montreal.  
Mrs. Lilian Drummond-Birks, Montreal.

Collection of Mr. G. Drummond-Birks, St. Bruno

Sources & Literature

M.M.F.A., Canadian Artists' Files, Coburn, Montreal,  
Herald, June 26, 1900  
Stevens, 1958, pp. 14, 19.

Exhibitions

A.A.M., June 26, 1900, lent by W.H.D. (Montreal, Herald)  
R.C.A., 1921, no. 26 (McMann, 1981, p. 76)  
A.A.M., 1921 and 1922, nos. 108 and 30 (M.M.F.A., Canadian  
Artists' Files, Coburn)

Related Works

1. Version: watercolour on paper, 25.4 x 30.5 cm.,  
signed and dated lower left: "F.S. Coburn '96",  
Collection of Mr. Terrence Drummond, Caledon East  
(Ontario), Sources & Lit.: Drummond Collection,  
Montreal, Fine Arts Policy List, Barclay Drummond:  
"Habitant Himself".

2. Colour print (?) after illustration, 22.9 x 29.2 cm., Collection of Edith B. Stevens.
3. Watercolour version, Coburn Collection, Toronto, colour slide, Present Collection Unknown.

1897.F.2 Le Vieux Temps, p. 16

inscribed in red on facing lining paper:  
"Away she go Hooraw! Hooraw!"

signed and dated lower left: "F.S. Coburn 96-"

Sources & Literature

Stevens, 1958, p. 19.

Original

oil on canvas, monochrome

40.6 x 62.2 cm.

signed and dated lower left: "F.S. Coburn 96-"

Provenance

W.H.D., Montreal. At auction, Montreal, Jacoby's, April 27, 1972, no. 71. At auction, Montreal, Fraser Brothers, December 1980, no. 69, as "Square Dancing" (Ill.: Concordia Photo Library: Canadian Works at Auction).

Collection of Galerie Bernard Desroches

1897.F.3 Le Vieux Temps, p. 18

inscribed in red on facing lining paper:  
"But I lak' sit some cole night wit' ma girl/  
on ole burleau."

signed and dated lower left: "F.S. Coburn '96"

Sources & Literature

M.M.F.A., Canadian Artists' Files, Coburn, reproduction with the above inscription below plus the next line of the poem: "Wit' lot of hay keep our foot warm - an' plaintee buffalo-."

Original

oil on canvas (?)

Present Collection Unknown

1897.F.4

De Papineau Gun, p. 20 (frontispiece in "Popular Edition"; reproduced in sepia tone)

inscribed in red on facing lining paper:  
"Poleon', hees sojer never fight more brave/  
as dem poor habitants."

signed lower left: "F.S. Coburn"

Sources & Literature

Miller, 1940, p. 321 (as frontispiece).  
T.P.L., Canadian Artists' Files, Coburn, reproduction,  
n.d.

Original

watercolour on paper in monochrome

28 x 43.2 cm.

signed lower left: "F.S. Coburn"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East (Ontario)

1897.F.5

De Papineau Gun, p. 22

inscribed in red on facing lining paper:  
"He fall near w'ere de cross is stan'."

Original

oil on canvas, monochrome

50.9 x 35.5 cm.

Provenance

W.H.D., Montreal, May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

1897.F.6

How Bateese Came Home, p. 24

inscribed in red on facing lining paper:  
"He's tole me all de w'ole biz-neese."

signed lower right: "F.S. Coburn"

Original

oil on canvas (?)

Present Collection Unknown

Related Works

1. Plate Proof, Coburn Collection, Toronto.

1897.F.7

Poleon Doré, p. 42

inscribed in red on facing lining paper:  
"So we bury dem as we fin' dem."

signed and dated lower right: "F.S. Coburn 96"

Sources & Literature

M.M.F.A., Canadian Artists' Files, Coburn, reproduction,  
with the following inscription from the poem below:  
"Los' hees life upon de reever w'en de lumber drive  
go down? W'ere de rapide roar lak tonder, dat's de  
place he's goin' under, w'en he's try save Paul  
Desjardins, 'Poleon hese'f is drown."

Original

oil on canvas (?)

Present Collection Unknown

Related Works

1. Related head-piece illustration not used for this  
poem, pen and ink with pencil on heavy paper,  
54.6 - 55 x 23.5 cm., (irregular), Collection of  
Cynthia Birks-Rinaldi, Montreal.

1897.F.8 De Notaire Publique, p. 44

inscribed in red on facing lining paper:  
"An drive on de house of de Boulanger."

signed and dated lower left: "F.S. Coburn 96"

Sources & Literature

Somerville, 1909, p. 30, ill.

Original

oil on canvas (?)

Present Collection Unknown

1897.F.9 Memoires, p. 56

inscribed in red on facing lining paper:  
"Again o'er dark Wayagamack."

signed and dated lower left: "F.S. Coburn 96"

Original

watercolour on paper, monochrome

38.1 x 30.5 cm.

signed and dated lower left: "F.S. Coburn 96"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East (Ontario)

1897.F.10 Phil-o-rum Juneau, p. 60

inscribed in red on facing lining paper:  
"He sit on de corner mos' ev'ry night."

signed lower right: "F.S. Coburn"

Sources & Literature

Stevens, 1958, p. 19.

Original

oil on canvas (?)

Present Collection Unknown

1897.F.11 Phil-o-rum Juneau, p. 64

inscribed in red on facing lining paper:  
"She's comin', wan beeg canoe."

signed lower left: "Coburn."

Sources & Literature

O.N.G.C., Canadian Artists' Files, Coburn,  
Montreal, Gazette, April 27, 1940.  
Stevens, 1958, pp. 9-10.

Original

oil on canvas, monochrome

43.2 x 35.5 cm.

signed lower left: "Coburn."

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East (Ontario)

1897.F.12 Pelang, p. 74

inscribed in red on facing lining paper:  
 "Was say on de inside 'Je t'aime toujours.'"

signed and dated lower left: "F.S. COBURN '96"

Sources & Literature

M.M.F.A., Canadian Artists' Files, Coburn, reproduction  
 with inscription below: "De Notaire Publique; An all  
 de young feller is lak Julie an' plaintee is as her  
 for mak' mariee."

Somerville, 1909, p. 31, ill.

Original

oil on canvas (?)

Present Collection Unknown

1897.F.13 Pelang, p. 78

inscribed in red on facing lining paper:  
 "I t'ink of you night an' day."

signed and dated lower right: "F.S. Coburn '96"

Original

oil on canvas, monochrome

38.1 x 44.5 cm.

signed and dated lower right: "F.S. Coburn 96"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

1897.H.1

De Habitant, p. 1

signed and dated lower right: "F.S. Coburn 96"

Sources & Literature

Miller, 1940, p. 321.

Original

pen and ink on paper with graphite underdrawing

45.7 x 33 cm.

signed and dated lower right: "F.S. Coburn 96"

ProvenanceW.H.D., Montreal. George E. Drummond, Montreal.  
Mrs. Lilian Drummond-Birks, Montreal.

Collection of Mr. G. Drummond Birks, St. Bruno

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.2

The Wreck of the Julie Plante, p. 8.

signed and dated lower right: "F.S. Coburn 96"

Sources & Literature

T.P.L., Canadian Artists' Files, Coburn, reproduction.

Original

pen and ink on paper with pencil

33 x 45.7 cm.

signed and dated lower right: "F.S. Coburn 96"

ProvenanceW.H.D., Montreal. George E. Drummond, Montreal.  
Mrs. Lilian Drummond-Birks, Montreal.

Collection of Mr. G. Drummond Birks, St. Bruno.



Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.
2. Related initials "O", "D", and "N" for first stanza of each poem - not used; pen and ink on paper, 21.6 x 35.9 cm., inscribed above right: "not to be used"; below: "Initials for The Wreck of the Julie Plante", verso: "original//Drawings//Drawings" "By F.S. Coburn" "for//The Habitant", Collection of Cynthia Birks-Rinaldi, Montreal.

1897.H.3

Le Vieux Temps, p. 11

signed lower right: "F.S. Coburn"

Sources & Literature

Miller, 1940, p. 321.

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.4

How Bateese Came Home, p. 24

signed lower right: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.5 De Nice Leetle Canadienne, p. 34

Sources & Literature

Miller, 1940, p. 321.

Original

pen and ink on paper with graphite

45.7 x 37.4 cm.

Provenance

W.H.D., Montreal. George E. Drummond, Montreal. Mrs. Lilian Drummond-Birks, Montreal. Mrs. L.W. Birks-Bovaird, Montreal.

Collection of Terry Bovaird, St. Bruno.

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.6 De Notaire Publique, p. 44

Sources & Literature

Miller; 1940, p. 321.

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.7 A Canadian Voyageur's Account of the Nile Expedition  
"Maxime Labelle", p. 48

inscribed: "A/CANADIAN/VOYAGEUR'S/ACCOUNT OF/THE NILE EXPEDITION"

Original

inscribed: "A/CANADIAN/VOYAGEUR'S/ACCOUNT OF/THE NILE EXPEDITION"

pen and ink on paper

30.8 x 54 cm.

inscribed twice "cut off" below inscription; inscribed  
 "7001" and "cut off" above inscription.

Provenance

W.H.D., Montreal. George E. Drummond, Montreal.  
 Mrs. Lilian Drummond-Birks, Montreal.. Mr. G. Drummond  
 Birks, Montreal.

Collection of Mrs. Cynthia Birks-Rinaldi, Montreal.

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.8 Memories, p. 56

signed and dated lower right: "F.S. Coburn 96"

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.9 Phil-o-rum Juneau, p. 60

Original

pen and ink on paper(?)

Present Collection Unknown

1897.H.10 De Bell of St. Michel, p. 71

signed lower left: "F.S. Coburn"

inscribed: "DE/BELL OF/ST./MICHEL"

Exhibitions

M.M.F.A., in conjunction with The Illustrated Book in Quebec and in France (1900-1950), January 20-February 19, 1984.

Original

inscribed: "DE/BELL OF/ST./MICHEL"

pen and ink on paper

33 x 25.4 cm. (sight)

signed lower left: "F.S. Coburn"

Provenance

W.H.D., Montreal. George E. Drummond, Montreal.  
Mrs. Lilian Drummond-Birks, Montreal. Mr. G. Drummond  
Birks, Montreal.

Collection of Mrs. Cynthia Birks-Rinaldi, Montreal.

Exhibitions

M.M.F.A., in conjunction with The Illustrated Book in Quebec and in France (1900-1950), January 20 -  
February 19, 1984.

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.11 Pelang, p. 74

signed lower left: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.12 Mon Choual "Castor", p. 80

Original

pen and ink on paper

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of December 21, 1897, 439/10.9/1.

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.
2. Version in pen and ink on paper executed after illustration, Osler, letter from F.S.C. to W.H.D. of December 21, 1897, 439/10.9/1.

1897.H.13 Ole Tam on Bord à Plouffe, p. 85

signed lower left: "F.S. Coburn"

Original

pen and ink on paper with graphite underdrawing, and title on separate sheet inserted underneath

45.7 x 33 cm.

signed lower left: "F.S. Coburn"

Provenance

W.H.D., Montreal. George E. Drummond, Montreal.  
Mrs. Lilian Drummond-Birks, Montreal.

Collection of Mr. G. Drummond Birks, St. Bruno.

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.
2. Tailpiece, illustration not used, in pen and ink on heavy paper with pencil, and drawing on verso in pen and ink on paper with pencil, 22.9 x 44.5 cm., inscribed: "Tailpiece//The Last of the Bord à Plouffe Pilot", Collection of Cynthia Birks-Rinaldi, Montreal.

1897.H.14 The Grand Seigneur, p. 91

inscribed: "The Grand/Seigneur"

Original

inscribed: "The Grand/Seigneur"

pen and ink on paper

57.3 x 35.9 cm.

inscribed: "3""; "7001"

Provenance

W.H.D., Montreal. George E. Drummond, Montreal.  
 Mrs. Lilian Drummond-Birks, Montreal. Mr. G. Drummond  
 Birks, Montreal.

Collection of Mrs. Cynthia Birks-Rinaldi, Montreal.

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.H.15 M'Sieu Smit, p. 94

signed lower right: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172..

1897.H.16 Le Docteur Fiset, p. 134Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, Osler, 439/17.2/172.

1897.R.1

De Bell de St. Michel, p. 72 (left margin)

signed lower right: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proof, hand-cut, 439/17.2/172.
- 

1898.F.1

Phil-o-rum's Canoe, cover ill.

signed and dated lower left: "F.S. COBURN"

Original

oil on canvas, monochrome

43.2 x 35.6 cm. (sight)

Signed and dated lower left: "F.S. COBURN"

ProvenanceW.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.Collection of Mr. Terrence Drummond, Caledon East  
(Ontario)

1898.F.2

Phil-o-rum's Canoe, frontispieceinscribed in red on facing lining paper:  
"O ma ole canoe, wat s matter wit you, an'  
w'y was you be so slow?"

signed and dated lower left: "F.S. COBURN 98"

Original

oil on canvas (?)

Present Collection Unknown

Sources & LiteratureOsler, letter from N.C. to W.H.D. of December 10, 1898,  
439/10.9/4.



1898.F.3 Phil-o-rum's Canoe, p. 4

inscribed in red on facing lining paper:  
 "De mos' worse current's de laš' wan too, de/  
 current of Dead Riviere."

signed and dated lower right: "F.S. COBURN '98"

Original

oil on canvas, monochrome

35.6 x 26.7 cm.

signed and dated lower right: "F.S. COBURN '98"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Sources & Literature

Osler, letter from N.C. to W.H.D. of December 10, 1898,  
 439/10.9/4.  
 Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "Canoe in rapids".  
 Cauchon, 1979, p. 11, fig. 1; p. 259, p. 305, Planche II-33.

1898.F.4 Madeleine Vercheres, p. 6

inscribed in red on facing lining paper:  
 "Like tigers they watch their prey."

signed lower right: "F.S. Coburn"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D., of July 20, 1898,  
 439/17.3/46.

1898.F.5     Madeleine Vercheres, p. 10

inscribed in red on facing lining paper:  
"Saluted the brave young captain."

signed and dated lower right: "F.S. COBURN .98"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D., of July 20, 1898,  
439/17.3/46.

Drummond Collection, Montreal, letter from F.S.C to  
W.H.D., of September 8, 1898.

Coburn Collection, Toronto, letter from Jessie R. Mitchell  
to F.S.C of August 12, 1959.

1898.R.1 Phil-o-rum's Canoe, title page

Original

pen and ink on paper (?)

Present Collection Unknown

Sources & Literature

Osler, letter from N.C. to W.H.D., of December 10,  
1898, 439/10.9/4.

1901.F.1

The Curé of Calumette, frontispiece

inscribed in red on facing lining paper:  
"The Curé of Calumette"

main panel signed and dated lower left:  
"FREDERICK S. COBURN - 1900 - "  
(predella panel not signed)

Sources & Literature

Miller, 1940, p. 321.  
Stevens, 1958, p. 18.

Original

oil on canvas, polychrome (main panel)  
oil on canvas (?) (predella panel)

61, x 50.8 cm.

main panel signed and dated lower left:  
"FREDERICK S. COBURN - 1900 - "

Provenance (main panel)

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East  
(Ontario)

Present Collection Unknown (predella panel)

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of December 12, 1900,  
439/17.3/38.

Osler, letter from F.S.C. to W.H.D. of February 12, 1902,  
439/10.9/2.

May Harvey Drummond, Life of W.H.D., ca. 1935, p. 111.  
Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond: "Priest Passing".

Related Works

1. lithograph executed after the original, 55.2 x 43.8  
cm., Collection of Mr. Terry Bovaird, St. Bruno.

1901.F.2

Johnnie Courteau, p. 4

inscribed in red on facing lining paper:  
 "It's not very often you ketch heem still."

signed and dated lower right: " - F.S. COBURN - 1901 - "

Sources & Literature

Miller, 1940, p. 321.

Original

oil on canvas, monochrome  
 signed and dated lower right: " - F.S. COBURN - 1901 - "  
 71.1 x 50.8 cm.

Collection of Warda Drummond, Montreal.

1901.F.3

Johnnie Courteau, p. 6

inscribed in red on facing lining paper:  
 "De mos' bes' fightin' man."

signed and dated middle left: " - F.S. COBURN - 1900 - "

Sources & Literature

Miller, 1940, p. 321.

Original

oil on canvas, polychrome

64.8 x 35.5 cm. (sight)

signed and dated middle left: " - F.S. COBURN - 1900 - "

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Sources & Literature

Osler, letter from W.H.D. to F.S.C. of January 2, 1901,  
 439/T0.7/3.

Osler, letter from F.S.C. to W.H.D. of December 12, 1900,  
439/17.3/38.

Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond: "Johnny (sic) Courteau"

#### Related Works

1. Poster, advertisement for the book, coloured print  
(?) on paper mounted on cardboard, 55.9 x 35.5 cm.  
(sight), Collection of Cynthia Drummond, Montreal.
2. Scène de chantier (logging camp), oil on canvas,  
60 x 90.7 cm., signed and dated lower right: "-F.S.  
COBURN-1900", Q.M.Q. (63 44 P), includes Johnnie  
Courteau in foreground facing viewer; Bateese is  
also behind Johnnie Courteau, to his right. This  
illustration may have been dropped, perhaps in part  
to a deletion of a poem or part of this poem.

1901.F.4      The Corduroy Road; p. 8

inscribed in red on facing lining paper:  
"O, I wish you see her den."

signed and dated lower left: "- F.S. Coburn - 1901 - "

#### Sources & Literature

Osler, letter from F.S.C. to W.H.D. of December 12, 1900,  
439/17.3/38.

Miller, 1940, p. 321.

#### Original

oil on canvas, monochrome

69.9 x 49.5 cm. (sight)

signed and dated lower left: "- F.S. Coburn - 1901 - "

#### Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

#### Sources & Literature

Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond: "Girl with Pitcher".

1901.F.5 The Curé of Calumette, p. 14

inscribed in red on facing lining paper:  
 "Leetle Fader O'Hara, de Curé of Calumette."

signed and dated lower left: "F.S. Coburn - 1900"

Sources & Literature

Stevens, 1958, p. 18.

Original

oil on canvas, polychrome

76.2 x 55.9 cm. (sight)

signed and dated lower left: "F.S. Coburn - 1900"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Sources & Literature

Osler, letter from F.S.C. to W.H.D., of February 12,  
 1902, 439/10.9/2.

May Harvey Drummond, Life of W.H.D., ca. 1935, p. 111.  
 Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond.

1901.F.6 Bateese the Lucky Man, p. 28

inscribed in red on facing lining paper:  
 "Bateese he sneak along de shore".

signed and dated lower left: " - FREDERICK S. COBURN -  
 1900"

Sources & Literature

Miller, 1940, p. 321.

Original

oil on canvas, polychrome

61 x 45.8 cm.

Provenance

Warda Drummond, Montreal:

Collection of Mr. Ted Tilden, Montreal.

1901.F.7

The Hill of St. Sebastien, p. 32

inscribed in red on facing lining paper:  
 "De Reeve once more I see again, an'  
 lissen it's/current flow."

signed and dated lower left: "F.S. COBURN - 1900 -"

Original

oil on canvas (?)

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal:  
 Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to May Harvey Drummond of  
 1915 (?), 439/10.23/17.  
 Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "Girl on Bank".

Related Works

1. Version of a girl on bank, oil on canvas, polychrome,  
 61 x 47 cm. (sight) not signed or dated, Collection  
 of Mr. William Henry Drummond, Montreal.

1901.F.8

Marie-Louise, p. 38

inscribed in red on facing lining paper:  
 "Den dey have beeg meetin' on magasin."

signed and dated lower right: "F.S. COBURN, 190(?)"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of December 12, 1900,  
 439/17.3/38.  
 Osler, letter from F.S.C. to W.H.D. of March 14, 1901(?),  
 439/17.3/39.



Related Works

1. Preparatory sketch made at St. Bruno, at W.H.D.'s brother's place, Present Collection Unknown; see Osler, letter from F.S.C. to W.H.D. of December 12, 1900, 439/17.3/38.

1901.F.9

The Country Doctor, p. 50

inscribed in red on facing lining paper:  
 "But it is n't alway summer on de contree."

signed and dated lower left: "FREDERICK S. COBURN-1900-"

Sources & Literature

Stevens, 1958, pp. 18, 27.

Original

oil on canvas (?)

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of February 12, 1900, 439/10.9/2.

Osler, letter from F.S.C. to W.H.D. of December 12, 1900, 439/17.3/38.

May Harvey Drummond, Life of W.H.D., ca. 1935, p. 111.  
 Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "Doctor en route (The Country Doctor)".

Related Works

1. Driving through the Snow, print (?) executed after "The Country Doctor", signed and dated: "FREDERICK S. COBURN-1900-", 37.5 x 26.6 cm., Collection of Mr. Drummond Birks, St. Bruno.
2. Painting executed after illustration, mentioned by Stevens (1958, pp. 18, 27) and the Montreal Gazette, April 27, 1940, 111. The Country Doctor, then at the Watson Art Gallery. See also M.M.F.A.,

Canadian Artists' Files, reproduction; different rendering of same subject.

3. The Country Doctor, painting executed after illustration, reproduced in Montreal, Gazette, May 23, 1942, then sold by The Stevens Art Gallery to a private collector; different rendering of same subject.
4. The Country Doctor, related work "Exhibition of Paintings by Contemporary Canadian Artists", no. 5, W. Scott & Sons, 193 (?), not ill.

1901.F.10

The Hunter (?), p. 60

inscribed in red on facing lining paper:  
"The hunter"

signed and dated lower right: "F.S. COBURN 1900"

Sources & Literature

Miller, 1940, p. 321.

Original

oil on canvas mounted on board, monochrome (?)

76.2 x 54 cm.

signed and dated lower right: "F.S. COBURN 1900"

Provenance

Warda Drummond, Montreal, 1976 (O.N.G.C., Photo Library, courtesy of Charles Hill)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of December 12, 1900, 439/17.3/38: "The Chasseur".

1901.F.11 Little Lac Grenier, p. 66

inscribed in red on facing lining paper:  
 "To drink de sweet water of Lac Grenier."

signed and dated lower left: "F.S. Coburn - 1901 -"

Sources & Literature

Miller, 1940, p. 321.  
 Stevens, 1958, pp. 19-20.

Original

oil on canvas (?)

Present Collection Unknown

1901.F.12 The Windigo, p. 76

inscribed in red on facing lining paper:  
 "Was it wing of flyin' wil' bird strek de  
 winder as it/pass?"

signed and dated lower left: "F.S. Coburn - 1901"

Original

oil on canvas (?)

Present Collection Unknown

1901.F.13 The Rose Delima, p. 96

inscribed in red on facing lining paper:  
 "So long as she can see kip watchin' on dat/  
 schooner til/at las' she's gone away."

signed and dated lower left: "F.S. COBURN - 1901 -"

Sources & Literature

Miller, 1940, p. 321.

Original

oil on canvas, monochrome

53.3 x 33 cm.

signed and dated lower left: "F.S. COBURN - 1901 -"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East, (Ontario)

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of March 14, 1901 (?),  
439/17.3/39.

1901.F.14 Johnnie's First Moose, p. 108

inscribed in red on facing lining paper:  
"De cloud is hide de moon but dere's plaintee  
light/above./  
Steady Johnnie, steady - kip your head down  
low."

signed and dated lower left: "F.S. COBURN - 1901 -"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of March 14, 1901,  
439/17.3/39.

1901.F.15 The Old Sexton, p. 130

inscribed in red on facing lining paper:  
"An' before he can ketch her, p-s-s-t! she's  
down/de road."

Original

oil on canvas, monochrome (?)

61 x 40.6 cm.,

Provenance

Warda Drummond, Montreal, 1976 (O.N.G.C.,  
Photo Library, courtesy of Charles Hill)

Present Collection Unknown

1901.F.16 The Canadian Magpie, p. 152

inscribed in red on facing lining paper:  
"Winter logging camp."

signed and dated lower left: "F.S. COBURN - 1901"

Original

oil on canvas, monochrome

55.9 x 36.2 cm. (sight)

signed and dated lower left: "F.S. COBURN - 1901"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal: Drummond Collection,  
Montreal.

Collection of Cynthia Drummond, Montreal

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of March 14,  
1901 (?), 439/17.3/39.

1901.H.1 Contents, p. v  
signed middle right: "F.S.C."

Original

pen and ink on paper (?)

Present Collection Unknown

1901.H.2 Illustrations, p. vii  
signed lower left: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

1901.H.3 My Leetle Cabane, p. 23  
inscribed: "My Leetle Cabane"

Original

inscribed: "My Leetle Cabane"

pen and ink on paper

20.3 x 22.9 cm.

signed lower left: "F.S. Coburn"

Provenance

W.H.D., Montreal. George E. Drummond, Montreal. Mrs. Lilian Drummond-Birks, Montreal. Mr. G. Drummond Birks, Montreal.

Collection of Mrs. Cynthia Birks-Rinaldi, Montreal.

Exhibitions

M.M.F.A., in conjunction with The Illustrated Book in Quebec and in France (1900-1950), January 20 - February 19, 1984.

1901.H.4

Bateese the Lucky Man, p. 28

signed lower left: "F.S. Coburn"

Exhibitions

M.M.F.A., in conjunction with The Illustrated Book in Quebec and in France (1900-1950), January 20 - February 19, 1984.

Original

charcoal, graphite, pen and ink

22.9 x 28 cm. (sight)

signed lower left: "F.S. Coburn"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Exhibitions

M.M.F.A., in conjunction with The Illustrated Book in Quebec and in France (1900-1950), January 20 - February 19, 1984.

1901.H.5

Marie Louise, p. 35

signed and dated lower left: "F.S. Coburn 190(?)"

Original

oil on canvas (?)

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D., of February 12, 1902, 439/10.9/2.

Drummond Collection, Montreal, Fine Arts Policy List.  
Barclay Drummond: "House below the hill."

17

- 1901.H.6     The Old House and the New, p. 40  
 signed lower right: "F.S. Coburn-"  
Original  
 pen and ink on paper (?)  
 Present Collection Unknown
- 1901.H.7     The Canadian Country Doctor, p. 47  
 signed and dated lower left: "F.S. Coburn 1901-"  
Original  
 pen and ink on paper (?)  
 Present Collection Unknown
- 1901.H.8     The Habitant's Summer, p. 59  
 signed lower right: "F.S. Coburn"  
Original  
 pen and ink on paper (?)  
 Present Collection Unknown
- 1901.H.9     Little Lac Grenier, p. 65  
Original  
 oil on canvas, monochrome  
 33 x 55.9 cm. (sight)  
Provenance  
 W.H.D., Montreal. May Harvey Drummond,  
 Montreal. Barclay Drummond, Montreal.  
 Collection of Mr. William Henry Drummond, Montreal.  
Sources & Literature  
 Osler, letter from F.S.C. to W.H.D. of February 12,  
 1900, 439/10.9/2.



1901.H.10 The Windigo, p. 67

signed lower left: "F.S.C."

Original

pen and ink on paper (?)

Present Collection Unknown

1901.H.11 Autumn Days, p. 81

signed lower left: "F.S. Coburn"

Original

pen and ink on paper

22.9 x 30.5 cm. (sight)

signed lower left: "F.S. Coburn"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Exhibitions

M.M.F.A., in conjunction with The Illustrated Book in  
Quebec and in France (1900-1950), January 20 -  
February 19, 1984.

1901.H.12 Little Mouse, p. 102

signed and dated lower left: "F.S. Coburn 1901"

Original

pen and ink on paper (?)

Present Collection Unknown

1901.H.13 Donal' Campbell, p. 118

signed lower right: "F.S.C."

Original

pen and ink on paper (?)

Present Collection Unknown

1901.H.14 Dreams, p. 126

Original

pen and ink on paper (?)

Present Collection Unknown

1901.H.15 The Old Sexton, p. 128

signed and dated lower right: "F.S. Coburn-1901"

Original

pen and ink on paper

20 x 32.8 cm. (sight)

signed and dated lower right: "F.S. Coburn-1901"

Collection of Warda Drummond, Montreal.

1901.H.16 The Canadian Magpie, p. 151

signed lower right: "F.S.C."

Original

pen and ink on paper (?)

Present Collection Unknown

1901.T.1

Johnnie Courteau, p. 6

signed lower right: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

1901.T.2

Bateese the Lucky Man, p. 30Original

pen and ink on paper (?)

Present Collection Unknown

1901.T.3

The Habitant's Summer, p. 64Original

pen and ink on paper

ProvenanceW.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

1901.T.4

The End, p. 161

signed lower right: "F.S. Coburn"

Sources & LiteratureMay Harvey Drummond, Life of W.H.D., ca. 1935, p. 111.Original

charcoal, graphite, pen and ink (?)

Present Collection Unknown

ExhibitionsMontreal, Arts Club, An Exhibition of Original  
Illustrations and Reproductions by F.S. Coburn,  
April 17, 1917; as no. 40: "The End of the Book"  
(T.A.G.O., Canadian Artists' Files, Coburn).

1905.F.1

The Voyageur, frontispiece (Popular Edition reproduced in colour)

inscribed in red on facing lining paper:

"So I fill de glass an' raise it high/

An' drink to de Voyageur."

signed and dated lower left: "F.S. COBURN .05"

Sources & Literature

Miller, 1940, p. 321.

Original

oil on canvas, polychrome

45.8 x 33 cm. (sight)

signed and dated lower left: "F.S. COBURN .05"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.

Barclay, Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East (Ontario)

Sources & LiteratureDrummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond: "The Toast".

1905.F.2

The Voyageur, p. 2 (Popular Edition reproduced in colour)

inscribed in red on facing lining paper:

"Far, far away from hees own vill-age/

An' soun' of de parish bell."

Sources & Literature

Stevens, 1958, pp. 10, 32

Original

oil on canvas, polychrome

40 x 31.7 cm.

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Sources & Literature

Osler, letter from W.H.D. to F.S.C. of January 9, 1905,  
439/10.7/5.

May Harvey Drummond, Life of W.H.D., ca. 1935,  
pp. 191-192.

Related Works

1. Version, coloured woodcut, 28.5 x 34.9 cm., signed  
and dated lower right: "F.S. COBURN .05",  
Provenance: Collection of F.S.C. Coburn Collection,  
Toronto. Exhibited: Montreal, Arts Club, An  
Exhibition of Original Illustrations and Reproductions  
by F.S. Coburn, 1917, no. 29, as the "Posteir (sic)  
for "The Voyageur" (wood engraving)". See also  
Stevens, 1958, p. 32, ill. p. 33.

2. See also 1905.H.1, for related work.

1905.F.3 Bruno the Hunter, p. 4

inscribed in red on facing lining paper and inscribed  
again along lower edge of illustration:

"So de devil ketch heem of course at las'."

inscribed on recto of canvas in pen and ink: "For  
"Bruno The Hunter"

signed lower right: "COBURN"

Sources & Literature

Somerville, 1909, p. 33.

Original

oil on canvas, polychrome

57 x 38.5 cm.

inscribed along lower edge: "So De Devil Ketch Heem//  
of Course at Las'"

signed lower right: "COBURN"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Private Collection, Montreal

Sources & Literature

Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond: "The Devil Ketch Heem".

1905.F.4 Bruno the Hunter, p. 6 (photogravure edition only)

inscribed in red on facing lining paper and again  
along lower edge of illustration:  
"Over de mountain an' t'roo de swamp,  
Don't matter how far or near,  
Every place hees moccasins know/  
Bruno de hunter he's got to go"

signed and dated lower left: "F.S. COBURN - 1904"

Original

pen and ink with wash on paper, monochrome

43.2 x 30.5 cm. (sight)

inscribed lower edge as above

signed and dated lower left: "F.S. COBURN - 1904"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

1901.F.5 Pride, p. 10 (photogravure edition only)

inscribed in red on facing lining paper:  
"I'm de only man on de w'ole Ste. Flore/  
Can kill heem de pig jus right."

signed and dated lower right: "F.S. COBURN - 04 -"

### Sources & Literature

Coburn Collection, Toronto, F.S.C.'s 1905, photogravure edition with the following inscription, possibly in F.S.C.'s hand on the reverse of published illustration: "Leonard Coburn".

### Original

oil on canvas, monochrome

55.9 x 38.1 cm.

signed and dated lower right: "F.S. COBURN - 04 -"

Collection of Warda Drummond, Montreal.

### Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904(?), 439/17.3/40.

Osler, letter from Putnam's to W.H.D. of April 11, 1905, 439/17.3/218.

### Related Works

1. See re-use as cover illustration on "Popular Editions", reproduced in greens and browns: a duograph.

1905.F.6

The Devil, p. 18 (photogravure edition only)

inscribed in red on facing lining paper:

"Maudit! W'ats dat?!"

An' he see de devil dere."

signed and dated lower left: "F.S. COBURN - 04 -"

### Original

oil on canvas, monochrome, mounted on cardboard

43.2 x 34.3 cm.

signed and dated lower left: "F.S. COBURN - 04 -"

### Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East  
(Ontario)

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904 (?),  
439/17.3/40.

1905.F.7     The Devil, p. 24 (photogravure edition only)

inscribed in red on facing lining paper:  
"An' he shut de door an' fill de place /  
Wit' tabac Canayen."

signed and dated lower right: "-F.S. COBURN - 04 -"

Original

oil on canvas, monochrome, mounted on cardboard

43.2 x 34.3 cm (sight)

signed and dated lower right: "- F.S. COBURN - 04 -"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East  
(Ontario)

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904(?)  
439/17.3/40.

1905.F.8     The Family Laramie, p. 26 (photogravure edition only)

inscribed in red on facing lining paper:  
"She'll sit by de shore w'en de evenin's come, /  
An' spik to de reever too."

signed and dated lower right: "-F.S. COBURN 04"

Original

oil on canvas, polychrome



61 x 47 cm.

signed and dated lower right: "-F.S. COBURN 04"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal  
Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904(?)  
439/17.3/40.

1905.F.9

The Last Portage, p. 32

inscribed in red on facing lining paper:  
"De moon an' de star above is gone,  
Yet somet'ing tell me I mus' go on"

signed and dated lower right: "-F.S. COBURN - 05 -"

Original

watercolour, pastel and charcoal on paper

33 x 24.1 cm. (sight)

signed and dated lower right: "-F.S. COBURN - 05 -"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East  
(Ontario)

Sources & Literature

Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond: "The Big Portage (The Last  
Portage)."

1905.F.10 Pioneers, p. 40

inscribed in red on facing lining paper:  
 "So we fin' some fence dat's handy for  
 mese'f an' Rosalie."

signed and dated lower right: "F.S. COBURN -04"

Sources & Literature

Coburn Collection, Toronto, F.S.C.'s 1905 photogravure  
 edition with inscription possibly in F.S.C.'s hand  
 on reverse of published illustration: "John Mairs  
 & wife."

Original

oil on canvas (?)

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904 (?),  
 439/17.3/40.  
 Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "Love in the Moonlight".

1905.F.11 Pro Patria, p. 60

inscribed in red on facing lining paper and along  
 bottom edge of illustration:  
 "Jus' tell dem de news of Gédéon Plouffe-/  
 How he jump wit' de familee/  
 An strike w'en de bugle is raise de roof/  
 For home an' hees own contree."

signed and dated lower left: "F.S. Coburn - 05 -"

Original

watercolour, charcoal and pastel on paper (?)

Present Collection Unknown

1905.F.12 Meb-be, p. 80

inscribed in red on facing lining paper:  
 "Don't bodder no wan on de school/  
 Unless dey bodder heem."

signed and dated lower left: "F.S. COBURN - 04"

Original

oil on canvas, monochrome

44.5 x 36.8 cm. (sight)

signed and dated lower left: "F.S. Coburn - 04"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Sources & Literature

Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "Boy Whittling (Joe)".

1905.F.13 Snubbing (Typing-Up) The Raft, p. 86

inscribed in red on facing lining paper:  
 "To-night I can hear hees darn ole fiddle,  
 Playin' away on Joe Belair. -/  
 Can hear heem hollar, 'Pass down de middle/  
 An' dance on your partner over dere.'"

signed and dated lower left: "-F.S. COBURN - 04 -"

Original

watercolour, charcoal, pen and ink(?) on paper(?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904(?)  
 439/17.3/40.

1905.F.14. Josette, p. 92

inscribed in red on facing lining paper:  
 "So, dat's de reason dey call Josette/  
 Leetle sister of de poor."

signed lower right: "F.S. COBURN"

Sources & Literature

Coburn Collection, Toronto, F.S.C.'s 1905 photogravure  
 edition with inscription, possibly in F.S.C.'s hand,  
 on reverse of published illustration: "Grandma  
 Coburn & Billy Mairs kids."

Original

oil on canvas, polychrome

47 x 31.8 cm. (sight)

signed lower right: "F.S. COBURN"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
 Barclay Drummond, Montreal.

Collection of Mr. William Henry Drummond, Montreal.

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904(?)  
 439/17.3/40.

Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "Grandma & Child".

1905.F.15

Joe Boucher, p. 94 (photogravure edition only)

inscribed in red on facing lining paper:

"I know y<sup>e</sup> 'll be sorry 'bout dat pour feller,  
I know you 'll be sorry for Joe Boucher."

signed and dated lower right: "F.S. COBURN<sup>1</sup> - 0(?)"Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904(?)  
439/17.3/40.

1905.F.16

Charmette, p. 98

inscribed in red on facing lining paper:

"You see dat lake? Wall! I alway hate /  
To brag - but she's full a trout,  
So full dey can't jump togeder, but wait/  
An' tak' deir chance, turn about."

Original

oil on canvas, monochrome

38.1 x 45.7 cm.

Collection of Warda Drummond, Montreal.

Sources & Literature

Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond, possibly the one referred to as  
"The Lake"; see also 1905.H.11.

1905.H.1 • The Voyageur, p. 1

signed lower right: "F.S.C."

Original

charcoal, watercolour on paper (?)

Present Collection Unknown

Sources & Literature

Osler, letter from W.H.D. to F.S.C. of January 9, 1905,  
439/10.7/5.

May Harvey Drummond, Life of W.H.D., ca. 1935,  
pp. 191-192.

Related Works

1. Galley Proofs, Osler, 439/11.2.
2. See also 1905.F.2, for related work.

1905.H.2 • Bruno the Hunter, p. 5

signed lower right: "F.S.C."

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.
2. For possible unlocated version, see Stevens, 1958,  
pp. 4-5 re: "Moose Hunting in Canada" illustration  
for the London News.

1905.H.3 Pride, p. 8

signed lower right: "F.S.C."

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.

1905.H.4 Dieudonné, p. 15

Original

pen and ink on paper (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to W.H.D. of 1904 (?), 439/17.3/40 (more likely that it refers to a full-page illustration for Dieudonné never published.)

Related Works

1. Galley Proofs, Osler, 439/11.2.
2. See re-use as head-piece illustration for Natural Philosophy, p. 45.

1905.H.5     The Devil, p. 17

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.
2. Plate Proofs, Osler, 439/11.3.

1905.H.6     The Last Portage, p. 31

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, 439/11.2 for both The Last Portage and The Rossignol.
2. See re-use in The Rossignol, head-piece illustration, p. 76, with added title boxed in above the illustration.

1905.H.7     Getting On, p. 34

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.



1905.H.8 Pioneers, p. 39

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.

1905.H.9 Champlain, p. 49

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2;  
for Charmette as well.
2. See re-use in Charmette, head-piece  
illustration, p. 97.

1905.H.10 Snubbing (Typing-Up) The Raft, p. 82

signed lower right: "F.S. COBURN"

Original

oil on canvas mounted on board (monochrome)

43.9 x 35.5 cm.

Collection of Warda Drummond, Montreal.

Related Works

1. Galley Proofs, Osler, 439/11.2.

1905.H.11 Lac Souci, p. 100

signed and dated lower right: "F.S. COBURN 04"

Original

(missing pen and ink decorative branches found in published illustration)

oil on canvas, mounted on board, monochrome

40.7 x 30.5 cm.

signed and dated lower right: "F.S. COBURN 04"

Provenance

W.H.D., Montreal. May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Collection of Mr. Terrence Drummond, Caledon East  
(Ontario)

Sources & Literature

Osler, letter from F.S.C. to W.H.D., of 1904 (?),  
439/17.3/40.

Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond, possibly the one referred to as  
"The Lake"; see also 1905.F.16.

Related Works

1. Galley Proofs, Osler, 439/11.2.

1905.T.1     'bumble bee', title page

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. See related work, if not the same 'bee' illustration  
(?), Keep Out of the Weeds, p. 124.

1905.T.2     'maple leaf', dedication page

Original

pen and ink on paper (?)

Present Collection Unknown

1905.T.3     The Voyageur, p. 4

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.

1905.T.4     Yankee Families, p. 30

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.

1905.T.5 Getting On, p. 38

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Plate Proof with Galley Proofs, Osler, 439/11.2; also found on page 5 and again on a separate page in galley proofs, although not published in these additional places.

1905.T.6 Pro Patria, p. 60

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. Galley Proofs, Osler, 439/11.2.

1905.T.7 Josette, p. 93

signed lower left: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

1908.F.1

The Great Fight, frontispiece with lining paper

inscribed in black below illustration:  
 "De house is shake lak' beeg eart' quake."/

The Great Fight/ (Page 59)"

signed and dated lower right: "F.S. COBURN - 08"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from Putnam's to May Harvey Drummond of  
 July 23, 1908, 439/17.3/133.

1908.F.2

William Henry Drummond, p. 4 (biographical sketch by May  
Harvey Drummond)

inscribed in black below the illustration:  
 "The white-walled huts that strew the shore  
 from Castlegal to old Belleck."

signed and dated lower right: "F.S. COBURN 08"

Original

oil on canvas (?)

Provenance

May Harvey Drummond, Montreal. Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature

Osler, letter from Putnam's to May Harvey Drummond of  
 July 23, 1908, 439/17.2/133.

Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "Thatched Cottage".

1908.F:3

William Henry Drummond, p. 8 (biographical sketch by  
May Harvey Drummond)

inscribed in black below the illustration:  
"Belleek Castle, Ireland"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from Putnam's to May Harvey Drummond of  
July 23, 1908, 439/17.2/133.

Related Works

1. Preparatory charcoal (in black and blue) sketch on paper, 12.7 x 17.7 cm., inscribed on the recto: "For Lillian from F.S. Coburn '08" with inscription on separate piece of paper affixed to reverse of framed drawing: "In 1908 Mr. and Mrs. Geo. E. Drummond accompanied by son Gerald & nephew George visited Ireland and returned to the place of Mr. Drummond's birth Tawley House, Molehill Co, Leitrim. In 1971, while cleaning out Tawley House at St. Bruno, Rea Pease Lyon found among her late mothers effects two drawings showing scenes obviously of Molehill one was marked for Kathleen and this one for Lillian who had been completely unaware of its existence."

1908.F.4

William Henry Drummond, p. 72 (biographical sketch by  
May Harvey Drummond)

inscribed in black below the illustration:  
"Stepping-stones in front of  
the old Drummond home in Ireland."

signed and dated lower right: "-F.S. COBURN 08."

Original

oil on canvas (?)

Provenance

May Harvey Drummond, Montreal. Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature

Osler, letter from Putnam's to May Harvey Drummond of  
July 23, 1908, 439/17.2/133.

Drummond Collection, Montreal, Fine Arts Policy List,  
Barclay Drummond: "Boy returning from Fishing."

1908.F.5

Chibougamou, p. 74

inscribed in black below illustration:  
"Den a man he come along an' he say to me, 'Look here-/  
Don't you know that place dey call Chibougamou?'/  
Chibougamou"

Sources & Literature

Edgar Andrew Collard, "The Poet and the Artist",  
Montreal, Gazette, September 15, 1951.

Stevens, 1958, pp. 18-19.

Edgar Andrew Collard, "Coburn and Dr. Drummond",  
Montreal, Gazette, June 4, 1960.

Original

oil on canvas (?)

Provenance

May Harvey Drummond, Montreal.  
Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature

Osler, letter from Putnam's to May Harvey Drummond of  
 July 23, 1908, 439/17.2/133.  
 Drummond Collection, Montreal, Fine Arts Policy List,  
 Barclay Drummond: "The Wood sleigh & (?)".

Related Works

1. Politics, related version, present collection unknown;  
 see Stevens, 1958, p. 19 and Montreal, Gazette,  
 1946, ill., then at the Stevens Art Gallery,  
 (M.M.F.A., Canadian Artists' Files, Coburn).

1908.F.6

Chibougamou, p. 78

inscribed in black below illustration:

"Oh! de pullin' an' de haulin', till I'm feelin'  
 purty sore./Chibougamou."

signed and dated lower left: "F.S. Coburn-08"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from Putnam's to May Harvey Drummond of  
 July 23, 1908, 439/17.2/133.

1908.F.7

The First Robin, p. 82

inscribed in black below illustration:

"An' soon I wait an' listen, for I tink I hear de-song/  
 Of de firse, de early robin, as he jus' begin to sing./  
 The First Robin"

signed and dated lower left: "F.S. Coburn 08"

Original

oil on canvas (?)

Provenance

May Harvey Drummond, Montreal. Barclay Drummond, Montreal.



Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to May Harvey Drummond of June 7, 1908, 439/10.23/3.

Osler, letter from Putnam's to May Harvey Drummond of July 23, 1908, 439/17.2/133.

Drummond Collection, Montreal, Fine Arts Policy List, Barclay Drummond: "The First Robin".

1908.F.8

The Calcite Vein, p. 92

inscribed in black below illustration:

"So off on de wood we all mus' go./  
The Calcite Vein"

signed and dated lower left: "-F.S. COBURN - 08"

Original

oil on canvas (?)

Present Collection Unknown

Sources & Literature

Osler, letter from Putnam's to May Harvey Drummond of July 23, 1908, 439/17.2/133.

1908.F.9

The Montmorenci Election, p. 138

inscribed in black below illustration:

"After w'ile Ducharme commence talk de  
politique wit Alphonse./  
The Montmorenci Election."

signed and dated lower left: "F.S. COBURN - 08"

Original

oil on canvas (?)

Provenance


May Harvey Drummond, Montreal. Barclay Drummond, Montreal.

Present Collection Unknown

Sources & Literature


Osler, letter from Putnam's to May Harvey Drummond of July 23, 1908, 439/17.2/133.

Drummond Collection, Montreal, Fine Arts Policy List, Barclay Drummond: "Politicians".

1908.H.1 Preface, p. vii  
signed lower right:  
Original   
pen and ink on paper (?)  
Present Collection Unknown

1908.H.2 Contents, p. xix  
Original  
pen and ink on paper (?)  
Present Collection Unknown  
Related Works  
1. See 1908.H.7 (for possible re-use).

1908.H.3 Illustrations, p. xxi  
Original  
pen and ink on paper (?)  
Present Collection Unknown

1908.H.4 Poems, p. 53 (title page)  
signed middle right:  
Original   
pen and ink on paper (?)  
Present Collection Unknown

1908.H.5 The Great Fight, p. 55

Original

pen and ink on paper (?)

Present Collection Unknown

1908.H.6 Marriage, p. 65

signed lower right; "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

1908.H.7 Chibougamou, p. 74

Original

pen and ink on paper (?)

Present Collection Unknown

Related Works

1. See 1908.H.2 (for possible re-use).

1908.H.8 Bloom (A Song of Cobalt), p. 87

Original

pen and ink on paper (?)

Present Collection Unknown

1908.H.9     Silver Lake Camp, p. 101  
              Original  
              pen and ink on paper (?)  
              Present Collection Unknown

1908.H.10    Deer Hunting, p. 108  
              Original  
              pen and ink on paper (?)  
              Present Collection Unknown

1908.H.11    Doonside, p. 117  
              Original  
              pen and ink on paper (?)  
              Present Collection Unknown

1908.H.12    Boule, p. 120  
              Original  
              pen and ink on paper (?)  
              Present Collection Unknown

1908.H.13    Sketches, p. 131 (title page)  
              Original  
              pen and ink on paper (?)  
              Present Collection Unknown

1908.T.1     'The Drummond Plot', p. xviii

inscribed below illustration:

"The Drummond Plot in Mount Royal Cemetery, Montreal/  
The Doctor is buried under the square stone at the/  
right of this Celtic Cross"

Original

pen and ink on paper (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to May Harvey Drummond of  
July 12, 1908, 439/10.23/4.

Osler, letter from Putnam's to May Harvey Drummond of  
July 23, 1908, 439/17.2/133.

1908.T.2     The Great Fight, p. 60Original

pen and ink on paper (?)

Present Collection Unknown

1908.T.3     Marriage, p. 70Original

pen and ink on paper (?)

Present Collection Unknown

1908.T.4     The First Robin, p. 86Original

pen and ink on paper (?)

Present Collection Unknown

1908.T.5 Silver Lake Camp, p. 102

Original

pen and ink on paper (?)

Present Collection Unknown

1908.T.6 The Spanish Bird, p. 119

Original

pen and ink on paper (?)

Present Collection Unknown

1908.T.7 Boule, p. 125

Original

pen and ink on paper (?)

Present Collection Unknown

1908.T.8 The Montmorenci Election, p. 143

Original

pen and ink on paper (?)

Present Collection Unknown

1908.T.9 Philorum Abroad, p. 158

inscribed below the illustration:

"House at Cobalt where Dr. Drummond Died."

signed lower right: "F.S. Coburn"

Original

pen and ink on paper (?)

Present Collection Unknown

Sources & Literature

Osler, letter from F.S.C. to May Harvey Drummond of  
July 12, 1908, 439/10.23/4.

Osler, letter from Putnam's to May Harvey Drummond of  
July 23, 1908, 439/17.2/133.

APPENDIX III: CATALOGUE OF THE OTHER BOOKS  
ILLUSTRATED BY COBURN

- B. 1 Louis-Honoré Fréchette, Christmas in French Canada, Toronto, George N. Morang & Company, Limited, 1899, 20 x 13.5 cm., deckle edged, 262 p., 1 black and white photogravure frontispiece with lining paper, 1 black and white halftone tail-piece illustration, 9 halftone head-piece illustrations, 4 black and white halftone half-page illustrations, 14 black and white halftone full-page illustrations with lining papers, 12 black and white process-line engraving tail-piece illustrations, 5 black and white process-line engraving head-piece illustrations, 1 black and white process-line engraving rail-piece illustration, 1 black and white halftone tail-piece illustration, 1 photogravure full-page illustration with lining paper, (same illustrations as B.4 except for 1 less full-page illustration), M. Concordia, T.A.G.O. (inscribed: "A Lady Edgar la compagne si distinguée de mon meilleur et toujours regretté ami Louis Fréchette"); M.U.M. (2 copies), O.N.G.C., library, T.P.L.

For additional locations, see Montreal, Bibliothèque de la Ville de Montréal, Ottawa, National Library of Canada, and Quebec, Université Laval (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Original Illustrations

O.P.A.C., Dossier No. 705-99: originals, oil on canvas: no I-1: frontispiece, 61.2 x 44 cm., no. I-14: ill. p. 3, 30 x 45 cm., no. I-2: ill. p. 10, 33.4 x 50.1 cm., no. I-3: ill. p. 16, 61.3 x 44.1 cm., no. I-15, ill. p. 72, 33.3 x 45 cm., no. I-4: ill. p. 84, 44 x 61.5 cm., no. I-5: ill. p. 96, 61 x 44 cm., no. I-6: ill. p. 124, 55.8 x 45.5 cm., no. I-7: ill. p. 178, 49.8 x 40.2 cm., no. I-8: ill. p. 221, 57 x 37.8 cm., no. I-16: ill. p. 223, 50 x 40 cm., no. I-9: ill. p. 225, 26.6 x 36 cm., no. I-10: ill. p. 232, 58.5 x 40.3 cm., no. I-11: ill. p. 252, 35.8 x 26.8 cm., no. I-12: ill. p. 258, 14.5 x 24 cm., and related work: no. I-13, 'Doctor at bedside', 35.9 x 27.2 cm., (perhaps not used).

#### Sources, Documents and Bibliography

M.M.F.A., Canadian Artists' Files: "Frédéric Simpson Coburn, R.C.A.", repro ill. p. 84, n.d.  
O.P.A.C., letters from F.S.C. to Fréchette of October 31, 1898, January 10, 1899, January 11, 1899, February 6, 1899, February 24, 1899, March 2, 1899, April 17, 1899, nos. 1078-1104.



- Osler, letter from F.S.C. to W.H.D. of February 3, 1899, 439/17.3/36.
- O.P.A.C., letter from Fréchette to F.S.C. of December 29, 1899, no. 3941.
- O.P.A.C., letters from F.S.C. to Fréchette of January 9, 1900, January 12, 1900, February 12, 1900, nos. 1106-1109, 1121-1124 and 1110-1117.
- Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of November 9, 1901.
- Osler, letter from F.S.C. to W.H.D., of February 12, 1902, 439/10.9/2.
- Coburn Collection, Toronto, letter from Fréchette to F.S.C. of August 29, 1902.
- Montreal, The Gazette, November 26, 1927, "Two Academicians Elected by R.C.A."
- M.M.F.A., newspaper clippings, March 1929, "Awards are Made", column 2.
- Montreal, The Gazette, April 27, 1940, "Quebec Winter Scene Congenial to Coburn", by St. G.B.
- Montreal, The Gazette, September 15, 1951, "The Poet and the Artist", by Edgar Andrew Collard.
- Stevens, 1958, p. 4.
- Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn, peintre à sa retraite", by Louis-C. O'Neil.
- Montreal, The Gazette, May 27, 1960, "Obituaries, F.S. Coburn".
- Montreal, The Gazette, June 4, 1960, "Coburn and Dr. Drummond" — by Edgar Andrew Collard.
- Macdonald, Vol. I, 1967, p. 134.
- Creative Canada, 1972, Vol. II, p. 58.
- Kinsman, 1975, p. 8.
- Cauchon, 1979, p. 76; p. 149, fig. 1; p. 151, fig. 2; p. 159, fig. 3, p. 161, fig. 4; p. 178, Planche I-23; p. 257, fig. 1; p. 263, fig. 2; p. 268, fig. 3; p. 275, fig. 4; pp. 409-410, Planche II-4; pp. 421-422, Planche IV-4; p. 460; p. 528, Planche V-34.
- Guilbault, Nicole, Henri Julien et la tradition orale, Montreal, Boréal Express, 1980, pp. 102-103.

- B. 2 Washington Irving, Rip van Winkle, New York & London, G.P. Putnam's Sons, 1899 (copyright for designs), 19.5 x 14 cm., deckle edged, 30 p., 1 black and white photogravure frontispiece with lining paper, 6 black and white photogravure full-page illustrations, with lining papers, 10 black and white process-line engraving tail-piece illustrations repeated, Edmonton, University of Alberta.

For an additional location, see Winnipeg, University of Manitoba, (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundy of Reference Services of The National Library of Canada in Ottawa).

Sources, Documents and Bibliography (includes general references to Irving)

- Somerville, 1909, p. 30.  
 Montreal, The Standard, November 19, 1938, "Frederick Simpson Coburn, Illustrator of the "Habitant" poems", by R.H. Haviland.  
 Miller, 1940, p. 322.  
 Montreal, The Gazette, September 15, 1951, "The Poet and the Artist", by Edgar Andrew Collard.  
 Sherbrooke, Daily Record, March 10, 1956, "Thomas (sic) Coburn, Famed Canadian Artist, Spends Busy Retirement at Melbourne", by Betty Bradshaw.  
 Stevens, 1958, p. 4.  
 Montreal, The Gazette, November 29, 1958, "The Painter of Quebec's Winters", by Edgar Andrew Collard (general reference).  
 Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn, peintre à sa retraite", by Louis-C. O'Neill, p. 16.  
Creative Canada, 1972, Vol. II, p. 58.

- B. 3 Washington Irving, The Legend of Sleepy Hollow, New York & London, G.P. Putnam's Sons, 1899 (copyright for designs), 19.5 x 14 cm., deckle edged, 191 p., 1 black and white photogravure frontispiece with lining paper, 7 black and white photogravure full-page illustrations with lining papers, 10 original black and white process-line engraving tail-piece illustrations repeated, T.A.G.O., Charlottesville, Library of the University of Virginia.

For additional locations, see Boston, Boston Public Library  
Boston, Eastern Massachusetts Regional Public Library, Washington  
(D.C.), United States Library of Congress (Letter of January  
20, 1983 to the author from Serge Gariépy and K. Laundry of  
Reference Services of The National Library of Canada in Ottawa).

Sources, Documents and Bibliography

Coburn Collection, Toronto, galley proofs, various, n.d.

(For general references to Irving, see B.2).

- B. 4 Louis-Honoré Fréchette, La Noël au Canada; contes et récits, Toronto, George N. Morang & Cie., Editeurs, 1900, 19.5 x 13 cm., deckle edged, 283 p., 1 black and white halftone frontispiece, 1 black and white halftone tail-piece illustration, 9 black and white halftone head-piece illustrations, 4 black and white halftone half-page illustrations, 15 black and white halftone full-page illustrations, 11 black and white process-line engraving tail-piece illustrations, 6 black and white process-line engraving head-piece illustrations, 1 black and white process-line engraving rail-piece illustration, 1 black and white halftone rail-piece illustration (same illustrations as B.1 except for 1 additional full-page illustration), M. Concordia, Norris Library, Special Collections (inscribed: "A mon bon petit ami/aimé la Fontaine/à l'occasion de sa Première/Communion/Pauline Fréchette/15 mai 1901/Montréal"), M. Vanier, M.U.M., M. McGill, McLennan Library, O.N.G.C., library.

For additional locations, see Montreal, Bibliothèque de la Ville de Montréal, Ottawa, The National Library of Canada, Québec, Université Laval (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

Original Illustrations, Sources, Documents and Bibliography

see B.1.

- B. 5 Charles Dickens, A Christmas Carol, New York & London, G.P. Putnam's Sons, 1900 (copyright for designs), 19 x 12.5 cm., 226 p., 1 black and white photogravure frontispiece, 11 black and white photogravure full-page illustrations, 19 black and white process-line engraving tail-piece and half-page illustrations, Thomas Cooper Library, University of South Carolina, Columbia, S.C., T.A.G.O.

For an additional location, see New York, New York Public Library (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

Sources, Documents and Bibliography (includes general references to Dickens)

- Coburn Collection, Toronto, galley proofs, various, n.d.  
 New York Public Library, microfilm of illustrations, n.d., The Card Catalogue of The Manuscript Collections of the Archives of American Art, Wilmington, Delaware, Scholarly Resources, Inc., 1981, Vol. 2, p. 413.  
 O.P.A.C., letter from F.S.C. to Fréchette of January 9, 1900, nos. 1106-1109.  
 Wallace L. Crowdy, "Some Illustrators of 'A Christmas Carol'", Literature, Christmas Supplement, December 7, 1901, Vol. IX, no. 216, pp. 3-4, ill., (Reprint New York, The Times, Arno Press, 1974) (letter to the author from Ms Merja Makinen of the Dickens House Museum, London of September 30, 1983).  
 Somerville, 1909, pp. 30-31.  
 Montreal, The Standard, November 19, 1938, "Frederick Simpson Coburn, Illustrator of the 'Habitant' poems", by R.H. Haviland.  
 Miller, 1940, pp. 322-323.  
 Montreal, The Gazette, September 15, 1951, "The Poet and the Artist", by Edgar Andrew Collard.  
 Sherbrooke, Daily Record, March 10, 1956, "Thomas (sic) Coburn, famed Canadian Artist, Spends Busy Retirement at Melbourne", by Betty Bradshaw.  
 Stevens, 1958, p. 4.  
 Montreal, The Gazette, November 29, 1958, "The Painter of Quebec's Winters", by Edgar Andrew Collard (general reference).  
 Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn, peintre à sa retraite", by Louis-C. O'Neil, p. 16.  
Creative Canada, 1972, Vol. II, p. 58.  
 Kinsman, 1975, p. 8 (general reference).

- B. 6 Charles Dickens, The Cricket on the Hearth; New York & London, G.P. Putnam's Sons, 1900 (copyright for designs), 20 x 13.4 cm., deckle edged, 174 p., 1 black and white photogravure frontispiece with lining paper, numerous black and white process-line engraving miscellaneous illustrations, T.A.G.O. (1905 edition).

For additional locations, see Cambridge (Mass.), Harvard University and Washington (D.C.), United States Library of Congress (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Sources, Documents and Bibliography

- Coburn Collection, Toronto, galley proofs, various, n.d.  
O.P.A.C., letter from F.S.C. to Fréchette of January 9, 1900, nos. 1106-1109.  
Somerville, 1909, p. 30.  
Montreal, The Standard, November 19, 1938, "Frederick Simpson Coburn, Illustrator of the "Habitant" poems", by R.H. Haviland.  
Miller, 1940, p. 322.  
Montreal, The Gazette, September 15, 1951, "The Poet and the Artist", by Edgar Andrew Collard.  
Sherbrooke, Daily Record, March 10, 1956, "Thomas (sic) Coburn, Famed Canadian Artist Spends Busy Retirement at Melbourne", by Betty Bradshaw.  
Stevens, 1958, p. 4.  
Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn, peintre à sa retraite", by Louis-C. O'Neil, p. 16.  
Creative Canada, 1972, Vol. II, p. 58.

(For general references to Dickens see B.5).

- B. 7 Edgar Allan Poe, The Complete Works of Edgar Allan Poe, with a critical introduction by Charles F. Richardson, New York, The Lamb Publishing Company, 1902 (copyright for introduction and designs by G.P. Putnam's Sons) Raven Edition (limited to 1000 numbered copies), 21 x 13.4 cm., 10 vols., total number of full-page illustrations: 69: Vol. I: 1 black and white photogravure frontispiece with lining paper, 7 black and white halftone full-page illustrations; Vol. II: 1 black and white photogravure frontispiece with lining paper, 7 black and white halftone full-page illustrations; Vol. III: 1 black and white photogravure frontispiece with lining paper, 8 black and white halftone full-page illustrations; Vol. IV: 1 black and white photogravure frontispiece with lining paper, 6 black and white halftone full-page illustrations; Vol. V: 1 black and white photogravure frontispiece with lining paper, 5 black and white halftone full-page illustrations; Vol. VI: 1 black and white photogravure frontispiece with lining paper, 6 black and white halftone full-page illustrations; Vol. VII: 1 black and white photogravure frontispiece with lining paper, 4 black and white halftone full-page illustrations; Vol. VIII: 1 black and white photogravure frontispiece with lining paper, 5 black and white halftone full-page illustrations; Vol. IX: 1 black and white photogravure frontispiece with lining paper; 5 black and white halftone full-page illustrations; Vol. X: 1 black and white photogravure frontispiece with lining paper; 8 black and white halftone full-page illustrations, T.P.L.

Edgar Allan Poe, The Complete Works of Edgar Allan Poe, with a critical introduction by Charles F. Richardson, New York & London, G.P. Putnam's Sons, 1902 (copyright for introduction and designs), Eldorado Edition (limited to 1050 numbered copies), 20 x 14.5 cm., deckled edged, 10 vols., total number of illustrations: 65; of which 6 are repeated; 57 from Raven Edition; 2 entirely new, Vol. I: 1 black and white photogravure frontispiece with lining paper, 10 black and white photogravure full-page illustrations with lining papers; Vol. II: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers; Vol. III: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers; Vol. IV: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers; Vol. V: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers; Vol. VI: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers; Vol. VII: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining

papers; Vol. VIII: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers; Vol. IX: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers; Vol. X: 1 black and white photogravure frontispiece with lining paper, 5 black and white photogravure full-page illustrations with lining papers, Edmonton, University of Alberta (no. 1048).

Edgar Allan Poe, The Poems of Edgar Allan Poe, New York and London, G.P. Putnam's Sons, 1902 (copyright for designs), 17 x 11.5 cm., 290 p., 1 black and white halftone frontispiece, 10 black and white halftone full-page illustrations, Cambridge (Mass.), Harvard College Library.

Edgar Allan Poe, The Complete Works of Edgar Allan Poe, edited by Charles F. Richardson, New York & London, G.P. Putnam's Sons, 1902, Arnheim Edition, 10 vols. (not yet located; see N.U.C., Vol. 462, p. 487).

Edgar Allan Poe, The Complete Works of Edgar Allan Poe, New York and London, G.P. Putnam's Sons, 1902, Tamerlane Edition (limited to 300 sets printed on Zursdael hand made paper), 10 vols., 24 cm., (not yet located, see N.U.C., Vol. 462, p. 487); Accompanied by: Tamerlane Portfolio, 68 photogravures, printed on Japan vellum paper, sheets measuring: 35.4 x 27.8 cm., Boston, Boston Public Library, purchase 1915 (letters to the author from Roberta Zonghi, Librarian, Department of Rare Books & Manuscripts, Boston Public Library, of April 21, 1983, May 23, 1983 and September 6, 1983).

For an additional location (edition unknown), see Wellesley (Mass.), Wellesley College (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Original Illustrations

Galerie Bernard Desroches, Montreal, "The Oval Portrait", Eldorado Edition: Vol. 5, frontispiece; Raven Edition: Vol. IV, ill., p. 324 and Tamerlane Portfolio, Boston Public Library, watercolour on paper, 32.5 x 21.6 cm., signed and dated:



"F.S. Coburn 1902"; sold at Sotheby's (Canada) Inc., Toronto, Park Plaza Hotel, May 14-15, 1979, no. 251: "Illustration symbolizing Time, Death and Immortality", gouache, signed and dated 1902, unframed, 13½ x 8½"); published in The Edgar Allan Poe Scrapbook, edited by Peter Haining, foreword by Robert Bloch, London, New English Library, 1977, p. 39.

Montreal Museum of Fine Arts, Montreal, (MMFA) drawing related to "Berenice", Eldorado Edition: Vol. II, ill., p. 18; Raven Edition: Vol. II, p. 18; Tamerlane Portfolio, Boston Public Library, charcoal, conté, white chalk on paper, 44.4 x 33.7 cm., signed and dated lower left: "F.S. Coburn-04" (perhaps used for a subsequent edition), M.M.F.A., Dr. 951.77; published in Duval, 1952, ill. p. 1, no. 4, n.p.; exhibited Windsor Gallery, Windsor (Ontario), May 1954; published: Toronto, Saturday Night, May 1, 1954, p. 5, ill.; exhibited M.M.F.A., Dessins et estampes canadiens, 1880-1913, 28 November 1980 - 4 January 1981; exhibited M.M.F.A., The Illustrated Book in Quebec and in France (1900-1950), January 20 - February 19, 1984.

#### Sources, Documents and Bibliography

- Coburn Collection, Toronto, galley proofs, various, n.d.  
 Drummond Collection, Montreal, letter from F.S.C. to W.H.D., of November 9, 1901.  
 Somerville, 1909, pp. 30, 32, 34, ill.  
 Montreal, The Standard, November 19, 1938, "Frederick Simpson Coburn, R.C.A., Illustrator of Dr. Drummond's "Habitant" Poems" by R.H. Haviland.  
 Miller, 1940, p. 322.  
 Coburn Collection, Toronto, receipt from Stevens Art Gallery of April 25, 1947: "1 drawing ills. for "Poe"".  
 Montreal, The Gazette, September 15, 1951, "The Poet and the Artist", by Edgar Andrew Collard.  
 Sherbrooke, Daily Record, March 10, 1956, "Thomas (sic) Coburn, Famed Canadian Artist Spends Busy Retirement at Melbourne" by Betty Bradshaw.  
 Stevens, 1958, pp. 4, 9.  
 Montreal, The Gazette, November 29, 1958, "The Painter of Quebec's Winters", by Edgar Andrew Collard.  
 Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn, peintre à sa retraite", by Louis-C. O'Neil, p. 16.  
 Macdonald, Vol. I, 1967, p. 134.  
 Kinsman, 1975, p. 8.  
 Roy Gasson, ed. The Illustrated Edgar Allan Poe, London, Jupiter Books, 1976, Plate 5: "The Fall of the House of Usher", ill.  
The Edgar Allan Poe Scrapbook, edited by Peter Haining, foreword by Robert Bloch, London, New English Library, 1977, p. 39: "The Oval Portrait"; p. 8: "The Premature Burial", and p. 121: "The Mystery of Marie Roget", ill.  
 Cauchon, 1979, p. 76.

- B. 8 Robert Browning, The Last Ride Together, New York, G.P. Putnam's Sons, 1906 (copyright for designs), 19 x 12.8 cm., unpaginated, 1 sepia tone photogravure(?) frontispiece illustration, 5 sepia tone photogravure(?) full-page illustrations, 20 colour woodcut facsimile head-piece illustrations and 1 colour woodcut facsimile tail-piece illustration, Waterloo (Ontario), University of Waterloo; T.A.G.O.

For additional locations, see Calgary, University of Calgary and Victoria, University of Victoria (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Sources, Documents and Bibliography

- Coburn Collection, Toronto, galley proofs, various, n.d.  
 Drummond Collection, Montreal, letter from F.S.C. to W.H.D. of February 1, 1906.  
 O.P.A.C., letter from Edith Drummond to Henry J. Morgan of December 19, 1908, nos. 1808-1810.  
 Somerville, 1909, p. 30.  
 Miller, 1940, p. 322.  
 Stevens, 1958, p. 4.  
 Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn, peintre à sa retraite", by Louis-C. O'Neil, p. 16.  
 Pantazzi, 1966, p. 7, ill. p. 12.  
 Macdonald, Vol. I, 1967, p. 134.  
Creative Canada, 1972, Vol. II, p. 58.  
 Kinsman, 1975, p. 8.  
 Cauchon, 1979, p. 76.

- B. 9 Oliver Goldsmith, The Good-Natured Man; A Comedy, New York & London, G.P. Putnam's Sons, 1907, 24.7 x 17.8 cm., deckle edged, 124 p., 1 colour halftone frontispiece with lining paper, 3 colour halftone full-page illustrations with lining papers, (full page illustrations found repeated in B.10). O.N.G.C.

For an additional location, see T.P.L. (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Sources, Documents and Bibliography

See B.10.

- B. 10 Oliver Goldsmith, The Works of Oliver Goldsmith, New York & London, G.P. Putnam's Sons, 1908 (copyright for introduction and designs), 23 x 15 cm., deckle edged, 10 vol., edited by Peter Cunningham, with a biographical and critical introduction by Horatio Sheafe Krans, 10 sepia tone photogravure frontispieces, 70 sepia tone photogravure full-page illustrations with lining papers, 69 black and white process-line engraving tail-piece illustrations, see B. 9, M. Concordia; O.N.G.C.

For an additional location, see Hamilton, Hamilton Public Library, (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Original Illustrations

McCord Museum, Montreal, Coburn file, photo of a related work from a private collection, oil on canvas: portrait of a woman reading a letter, signed and dated lower right: "F.S. COBURN 13"; possibly same painting entitled: "Portrait of my Wife" at the Galerie d'Art Français, Montreal, The Gazette, August 5, 1961.

Sotheby Parke Bernet (Canada) Inc., Toronto, November 5, 6, 7, 1979, lot no. 236: "The Letter", oil on canvas, signed and indistinctly dated "'09", 78.8 x 63.8 cm.; with the following note: "In a letter dated October 1st, 1943 Coburn writes that this work was "painted in Antwerp about 35 or 40 years ago." The artist's wife posed for the picture", ill.

#### Sources, Documents and Bibliography

- Coburn Collection, Toronto, galley proofs, various, n.d., (some in colour which may indicate the existence of another edition in addition to the above).
- Osler, letter from F.S.C. to Mrs. Drummond of October 18, 1907, 439/10.23/2.
- O.P.A.C., letter from Edith Drummond to Henry J. Morgan of December 19, 1908, nos. 1808-1810.
- Coburn Collection, Toronto, letter from J.J. Kelly in St. Peters Athone to F.S.C. of December 9, 1909.
- Somerville, 1909, p. 30.
- R.C.A. exhibition Winnipeg, Winnipeg Industrial Bureau, Winnipeg Museum of Fine Arts, 19 January - March 1914: "The Letter" (possibly a related work).
- Montreal, Arts Club, April 1917, An Exhibition of Original Illustrations by F.S. Coburn, no. 28: "Ruin of Capt. Newstead's Mansion at Lissoy"; no. 30: "Goldsmith's Birthplace at Pallasmore"; no. 36: "Old Celtic Stone-roofed Chapel (in the churchyard at Kilkenny West where Goldsmith is buried)"; no. 39: "Interior of the Contrami House (where Goldsmith played to his cousin Con's accompaniment on the harpsichord)".
- Macdonald, Vol. I, 1967, p. 134.
- Cauchon, 1979, p. 76.

- B.11 Alfred Lord Tennyson, The Works of Alfred Lord Tennyson, with a preface by Elisabeth Luther Cary, New York & London, 1909 (copyright for editorial material and designs), Centenary Edition, (1000 copies), 21.5 x 15 cm., deckle edged, 8 vol., (Vols. 5 and 6 illustrated by Gustave Doré), 5 sepia tone photogravure frontispieces with lining papers, 53 sepia tone photogravure full-page illustrations with lining papers, Gainesville, University of Florida Library (no. 390).

For additional locations, see New York, Columbia University, Bloomington (Indiana), Indiana University, Moscow (Idaho), University of Idaho, Washington, United States Library of Congress, Salem (Oregon), Willamette University (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Original Illustrations

M.M.F.A., Department of Prints and Drawings, Dr. 951.76, "The Victim", Vol. II, ill. p. 354, conté, white chalk and pastel on paper, 46.5 x 34.7 cm.; signed and dated lower left: "F.S. Coburn '04", exhibited: M.M.F.A., Dessins et estampes canadiens, 1880-1913, 28 November 1980 - 4 January 1981, and M.M.F.A., The Illustrated Book in Quebec and in France (1900-1950), January 20 - February 19, 1984.

Coburn Collection, Toronto, "Sir Galahad", Vol. II, ill. p. 138, monochrome oil on canvas, 60.9 x 49.5 cm., signed and dated lower right: "COBURN 09"; "Harold - Act V., Scene I", Vol. 7, ill. p. 290, monochrome oil on canvas, 48.3 x 38.1 cm., signed and dated lower right: "F.S. COBURN 09"; related painting of a kneeling praying woman, polychrome oil on canvas, 48.9 x 41.3 cm., signed right middle: "Coburn" and dated on reverse of stretcher: "Feb 2 1898"; related painting (?) of a woman at her toilette, polychrome oil on canvas, 56.5 x 46.7 cm., polygonal shape; related painting (?) of "Nude Reflections", polychrome oil on canvas, 45.7 x 38.1 cm.

Sources, Documents and Bibliography

Coburn Collection, galley proofs, various, n.d.

Osler, letter from F.S.C. to Mrs. Drummond of June 18, 1909, 439/10.23/7.

Montreal, Arts Club, April 1917, An Exhibition of Original Illustrations and Reproductions by F.S. Coburn, no. 6:

"Illustration to Tennyson"; no. 19: "Roses on the Terrace;

no. 43: "Break, Break, Break" (illustration to Tennyson);

no. 33: "Sir Galahad, The Good Knight".

Montreal, The Standard, November 9, 1938, "Frederick Simpson Coburn, Illustrator of Dr. Drummond's "Habitant" Poems", by R.H. Haviland.

Miller, 1940, p. 322.

Montreal, The Gazette, September 15, 1951, "The Poet and the Artist", by Edgar Andrew Collard.

Sherbrooke, Daily Record, March 10, 1956, "Thomas (sic) Coburn, Famed Canadian Artist Spends Busy Retirement at Melbourne", by Betty Bradshaw.

Stevens, 1958, p. 4.

Montreal, The Gazette, November 29, 1958, "The Painter of Quebec's Winters", by Edgar Andrew Collard.

Sherbrooke, La Tribune, May 8, 1959, "Frederick Simpson Coburn, peintre à sa retraite", by Louis-C. O'Neil, p. 16.

Macdonald, Vol. I, 1967, p. 134.

Kinsman, 1975, p. 8.

- B.12 Charles Dickens, The Chimes, New York & London, G.P. Putnam's Sons, 1911 (copyright for designs), 19 x 13 cm., 189 p., 1 colour halftone frontispiece, 3 colour halftone full-page illustrations, 11 black and white full-page illustrations, 20 black and white process-line engraving rail and tail-piece illustrations, Quebec, Bibliothèque de l'Assemblée Nationale.

For additional locations, see London, The Dickens House Museum (Letter to the author from Ms Merja Makinen, Dickens House Scholar, The Dickens House Museum, London of September 30, 1983) and New York, New York Public Library, Washington (D.C.), United States Library of Congress (telephone conversation of June 21, 1984 with The National Library of Canada in Ottawa).

#### Sources, Documents and Bibliography

Coburn Collection, Toronto, galley proofs, various, n.d.

New York Public Library, microfilm of illustrations for A Christmas Carol, n.d.; intro mentions Chimes (The Card Catalogue of the Manuscript Collections of The Archives of American Art, Wilmington, Delaware, Scholarly Research Inc., 1981, Vol. 2, p. 413).

(For general references to Dickens, see B.5).

- B.13 Bayard Taylor, Boys of Other Countries, New York & London, G.P. Putnam's Sons, 1912, 21.5 x 14.5 cm., 260 p., 1 colour halftone frontispiece with lining paper, 7 black and white halftone full-page illustrations and 7 colour halftone full-page illustrations, T.A.G.O.

For additional locations, see Boston, Boston Public Library, Boston, Eastern Massachusetts Regional Public Library, Philadelphia, Friends' Free Library of Germantown, Baton Rouge, La., Louisiana State University, New York, New York Public Library, Washington, United States Library of Congress (Letter of January 20, 1983, to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

- B.14 Anna Fuller, A Venetian June, New York & London, G.P. Putnam's Sons, 1913 (copyright for designs; 23rd printing, originally published 1896), 22 x 14.5 cm., 317 p., 1 colour halftone frontispiece, 15 colour halftone full-page illustrations, Coburn Collection, Toronto (inscribed: "F.S. Coburn").

For additional locations see Boston, Boston Public Library, Boston, Eastern Massachusetts Regional Public Library System (Letter of January 20, 1983 to the author from Serge Gariépy and K. Laundry of Reference Services of The National Library of Canada in Ottawa).

#### Original Illustrations

Collection of Warda Drummond, Montreal, ill. p. 14, pastel, pencil, charcoal on paper, 48.9 x 30.5 cm., signed and dated lower right: "F.S. Coburn/Venice 12"; exhibited: Canadian Artists in Venice, Agnes Etherington Art Centre, Kingston, 18 February - 1 April 1984, catalogue by David McTavish, no. 79, p. 49 and p. 29 of text.

Coburn Collection, Toronto, ill. p. 6, pastel and charcoal on paper, 35.5 x 25.4 cm., signed and dated lower left: "F.S. COBURN/VENICE 1912".

Coburn Collection, Toronto, ill. p. 8, pastel and charcoal on paper, 47 x 30.5 cm., signed and dated lower left: "F.S. COBURN/VENICE 1912".



Coburn Collection, Toronto, possibly ill. p. 140, pastel and charcoal on paper, 33 x 24.1 cm., signed and dated lower left: "F.S. COBURN/VENICE 1912".

"Venetian Canal Scene", charcoal drawing, 25.4 x 47 cm., signed and dated 1912, Montreal, Fraser Brothers, October 15, 1970, no. 431, p. 9 (Concordia Photo Collection).

"A Venetian Waterway", wax drawing, R.C.A. exhibition, no. 278, at the A.A.M., November 16 - December 16, 1916.

#### Sources, Documents and Bibliography

The Bookman, Christmas 1913 (T.A.G.O., Canadian Artists' Files).  
 Montreal Arts Club, April 1917, An Exhibition of Original Illustrations by F.S. Coburn, no. 1: "Interior of St. Marks, Venice"; no. 2: "Evening on the Lagoons, Venice"; no. 11: "The Venetian Lagoon"; no. 13: "Canal, Venice"; no. 15: "Parasol Madonna, Venice"; no. 18: "A Venetian Doorway"; no. 22: "Desdemona's House"; no. 23: "Marchandi de Legumas, Venice"; no. 24: "Leaving The Gondola, Venice"; no. 27: "The Sulphur Shawl, Venice"; no. 31: "Canal in Venice"; no. 35: "The Gallery in St. Marks, Venice"; no. 38: "Palace in Venice".

APPENDIX IV: PERIODICAL ILLUSTRATION AND OTHER

## Remarks:

The following list of periodical and other miscellaneous illustrations by Coburn, the majority of which are found in American publications, date from 1888 to 1916.

Within that period, we can assume that Coburn was on the staff of McClure's Magazine from July 1893 until December 1896. However, McClure's neglects to directly credit Coburn. Generally, Coburn's initials or signature subtly appear in a corner of the sketch. Coburn was among other artists who contributed sketches, usually in pen and ink, to a single article published by McClure's.

As noted in parentheses, most of Coburn's sketches appear to have been executed from photographs; this is only occasionally acknowledged in the publication.

If there is a question as to authorship of a sketch, a question mark in parenthesis follows the page reference.

- 1888      Diploma from the Second Annual Exhibition of the Stanstead Livestock Association, pen and ink on paper, 45 x 60 cm.  
 Location: M. McCord (M.976.104.1).  
 Source: Conrad Graham of the McCord Museum very graciously showed this to me; it is affixed to the reverse of a painting by Effie Leone Lucas (M976.104.1); see RACAR, Vol. 4, no. 2, 1977, p. 137.
- "Sketches of the Railway War in Manitoba" in The Dominion Illustrated, November 10, Vol. I, p. 300 "from photographs by Bennetto".  
 Location: M. McGill.  
 Source: Coburn Collection, Toronto, Red Journal.
- 1889      I. Milling, "Our Canadian Industries", The Dominion Illustrated, July 6, Vol. III, no. 53, p. 9: "Sketches in Ogilvie & Co.'s "Royal" Mills, Montreal".  
 Location: M. McGill.  
 Source: Hardy George, ed., The Concordia University Art Index to Nineteenth-Century Canadian Periodicals, 1981, p. 56.
- "Sketches at the Montreal Bicycle Races on the 24th August" in The Dominion Illustrated, September 14, Vol. III, no. 63, p. 172, (reproduced through halftone process).  
 Location: M. McGill.  
 Source: Coburn Collection, Toronto, Red Journal.

1891

I. Milling, "Our Canadian Industries", The Dominion Illustrated, Special Number, p. 71, "Sketches in Ogilvie & Co.'s "Royal" Mills, Montreal", same as those of July 6, 1889.

Location: M. McGill.

Source: George, 1981, p. 56.

1893

Edward E. Hale, "An Afternoon with Oliver Wendell Holmes", McClure's Magazine, July, Vol. I, no. 2, pp. 99-109, ill. pp. 100, 101, 102, 103, 104, 105, 106(?) and 107 (from photographs).

Location: M. McGill.

Source: general reference to McClure's from Coburn family documentation, Coburn Collection, Toronto, see letter from McClure's dated January 5, 1893.

Hamlin Garland, recorded by, "Real Conversation II, A Dialogue Between Eugene Field and Hamlin Garland", McClure's Magazine, August, Vol. I, no. 3, pp. 195, 204, ill. pp. 196-197 (from photographs).

Location: M. McGill.

Source: see above.

Edward E. Hale, "The Man with a Country", McClure's Magazine, September, Vol. I, no. 4, pp. 291-300, ill. pp. 292, 295, 296(?) (halftone repro.), 299(?), 300 (?) (from photographs).

Location: M. McGill.

Source: see above.

Ida M. Tarbell, "Pasteur at Home", McClure's Magazine, September, Vol. I, no. 4, pp. 273-340, ill. pp. 327(?), 328, 329 (from photographs).

Location: M. McGill.

Source: see above.

C. Kinloch Cooke, "The Earl of Dunraven", McClure's Magazine, October, Vol. I, no. 5, pp. 429-438, ill. pp. 321, 343, 435, 436, 437 (from photographs).

Location: M. McGill.

Source: see above.

Robert P. Porter, "Thomas B. Reed, of Maine, The Man and his Home", McClure's Magazine, October, Vol. I, no. 5, pp. 375-386, ill. pp. 377, 381 (from photographs).

Location: M. McGill.

Source: see above.

1894

"Francis Parkman's House at Jamaica Plain"; "A Weekly Review of Literature and the Arts", The Critic, January 13, Vol. 24, New Series, Vol. XXI, ill. p. 25 (from a photograph); "From McClure's Magazine; Copyright 1894 by S.S. McClure Ltd."

Location: M. McGill.

Source: M. McGill, 19th Century Readers' Guide to Periodical Literature. See Julius H. Ward, "Francis Parkman", McClure's Magazine, January 1894, Vol. II, no. 2, p. 188, following.

H.J.W. Dam, "The Maxim Air-Ship", McClure's Magazine, January, Vol. II, no. 2, pp. 148-158, ill. pp. 148(?), 149, 151 (from photographs).

Location: M. McGill.

Source: see above.

Julius H. Ward, "Francis Parkman", McClure's Magazine, January, Vol. II, no. 2, pp. 185-198, ill. pp. 185, 188, 190, 191(?) (from photographs).

Location: M. McGill.

Source: see above. See also above-mentioned The Critic, January, 13, 1894, Vol. 24, New Series, Vol. XXI, p. 25.

Arthur Warren, "Philip D. Armour", McClure's Magazine, February, Vol. II, no. 3, pp. 260-280, ill. pp. 275, 276, 277 (from photographs).

Location: M. McGill.

Source: see above.

M.H. Spielmann, "John Ruskin at Home", McClure's Magazine, March, Vol. II, no. 4, pp. 315-239, ill. pp. 322, 323(?) (from photographs).

Location: M. McGill.

Source: see above.

Herbert Spencer, "The Late Professor Tyndall", McClure's Magazine, March, Vol. II, no. 4, pp. 401-408, ill. pp. 404, 405, 407 (from photographs).

Location: M. McGill.

Source: see above.

R.H. Sherard, "Emile Zola at Home", McClure's Magazine, April, Vol. II, no. 5, pp. 412-425, ill. pp. 413, 415, 417, 419, 421, 423; "Illustrated from photographs of M. Zola's house in Paris".

Location: M. McGill.

Source: see above.

1894... Ethel Mackenzie McKenna, "Ellen Terry", McClure's Magazine, April, Vol. II, no. 5, pp. 457-465, ill. pp. 458, 464, 465; "Illustrated from photographs taken at Miss Terry's house in Winchelsea".

Location: M. McGill.

Source: see above.

E. Jay Edwards, The Rev. Dr. Charles Parkhurst", McClure's Magazine, April, Vol. II, no. 5, pp. 475-485, ill. pp. 481, 482-483 (photogravures)..

Location: M. McGill.

Source: see above.

R.H. Sherard, "Flammarion the Astronomer", McClure's Magazine, May, Vol. II, no. 6, pp. 569-577, ill. pp. 472-573 (from photographs).

Location: M. McGill.

Source: see above.

"University of the Central West", Harpers' Weekly, August 25, Vol. 38, p. 798, ill. (from a photograph).

Location: M. Concordia.

Source: M. McGill 19th Century Readers' Guide to Periodical Literature.

Robert Louis Stevenson, "My First Book - "Treasure Island", McClure's Magazine, September, Vol. III, no. 4, pp. 284-293, ill. p. 284 (from a photograph).

Location: M. McGill.

Source: see above.

Edward P. Mitchell, "Mr. Dana of "The Sun", McClure's Magazine, October, Vol. III, no. 5, pp. 371-394, ill. pp. 373, 379, 382, 386, 389 (from photographs).

Location: M. McGill.

Source: see above.

Mr. Barr, recorded by, "Real Conversations - V, with Mr. Arthur Conan Doyle", McClure's Magazine, November, Vol. III, no. 6, pp. 503-513, ill. p. 505 (from photographs).

Location: M. McGill.

Source: see above.

Henry J.H. Dam, "The Search for the Absolute Zero", McClure's Magazine, November, Vol. III, no. 6, pp. 557-562, ill. p. 559 (from a photograph).

Location: M. McGill.

Source: see above.

- 1894... Henry Drummond, "Mr. Moody: Some Impressions and Facts", McClure's Magazine, December, Vol. IV, no. 1, pp. 55-69, ill. p. 58, 62 (from photographs).  
Location: M. McGill.  
Source: see above.
1895. Edward King "The Human Face", The Monthly Illustrator, August, Vol. V, no. 16, pp. 238-239, ill. pp. 238, 239.  
Location: New York Public Library, Photo Services.  
Source: The New York Public Library, and the Murray A. Harris Collection of Graphic Art, Simi Valley, California.
- J. Ralph, "Charleston and the Carolinas", Harpers' New Monthly Magazine, January, Vol. 90, pp. 204-226, ill. pp. 204, 208, 211, 212, 213, 216, 220, 221 (from photographs).  
Location: M. McGill.  
Source: M. McGill, 19th Century Readers' Guide to Periodical Literature.
- "Autobiographical Interview with Mr. George DuMaurier, The Author of Trilby", McClure's Magazine, April, Vol. IV, no. 5, pp. 391-400, ill. p. 393; "The illustrations in this article are from photos made especially for McClure's Magazine".  
Location: M. McGill.  
Source: see above.
- Henry J.W. Dam, "The Bank of England", McClure's Magazine, April, Vol. IV, no. 5, pp. 459-471, ill. pp. 460, 467 (from photographs).  
Location: M. McGill.  
Source: see above.
- Kate Douglas Wiggin, "A Welsh Experience", Harpers' New Monthly Magazine, May, Vol. 90, pp. 971-972, ill. pp. 971, 972 (from photographs).  
Location: M. McGill.  
Source: M. McGill, 19th Century Readers' Guide to Periodical Literature.
- Ange Galdemar, "Sardou", McClure's Magazine, June, Vol. V, no. 1, pp. 71-79, ill. p. 77 (from a photograph).  
Location: M. McGill.  
Source: see above.
- Ida M. Tarbell, "Bishop Vincent and his Work", McClure's Magazine, July, Vol. V, no. 2, pp. 240-256, ill. p. 242 (from a photograph).  
Location: M. McGill.  
Source: see above.

- 1895... Henry Van Dyke, "Au Large", Scribner's Magazine, September, Vol. XVIII, no. 3, pp. 291-302, ill. p. 291 (from a photograph).  
Location: M. McGill.  
Source: Robert Stacey (T.P.L.).
- Edward S. Martin, "Country Clubs and Hunt Clubs in America", Scribner's Magazine, September, Vol. XVIII, no. 3, pp. 302-321, ill. pp. 303, 310, 319(?), 321 (from photographs).  
Location: M. McGill.  
Source: Robert Stacey (T.P.L.).
- 1896 Hamlin Garland, "The Early Life of Ulysses Grant", McClure's Magazine, December, Vol. VIII, no. 2, pp. 125-139, ill. p. 130 (from a photograph).  
Location: M. McGill.  
Source: see above.
- 1908 Illustrated Sporting & Dramatic News, December, Christmas Number, 'Holly Leaves', p. 44, ill. on left by Coburn (advertisement to sell original illustrations).  
Location: T.P.L., artists' files.  
Source: see 'Location', and Robert Stacey.
- 1913 Life (Magazine), Life Publishing Company, May 8, Vol. 61, no. 1593, cover ill. "The Intruder".  
Location: microfilm, Chicago.  
Source: Coburn Collection, Toronto, original illustration, pastel on paper, 61 x 30.5 cm.
- 1915 Farmer's Magazine, November, The Maclean Publishing Company Limited, Toronto, cover ill., signed lower left: F.S. Coburn".  
Location: O.P.A.C.  
Source: Coburn Collection, Toronto, The Canadian Antiques Collector, February 1969. See also: Sybille Pantazzi, "Notes on some Canadian Magazines and Their Illustrations, 1900-1940", p. 21, in The Art and Pictorial Press in Canada, Karen McKenzie and Mary F. Williamson, eds. Toronto, Art Gallery of Ontario, 1979, pp. 20-23.
- 1916 Farmer's Magazine, January, The Maclean Publishing Company Limited, Toronto, cover ill., signed and dated lower left: "F.S. Coburn 13".  
Location: Agriculture Canada, Ottawa.  
Source: Coburn Collection, Toronto, Antique News, November 15, 1969, clipping.



Periodical Illustrations Not Yet Located or Identified

The following is a list of references, frequently incomplete, for which the author was either unable to obtain on inter-library loan or was not able to identify illustrations by Coburn therein. The originating source for each reference has been noted.

1890(?), Grip, "half page of society pictures", Coburn Collection, Toronto.

1891/2 or 1894(?), Once a Week, "A Montreal Artist's Success" - St. James Cathedral sketches, and in Harper's Magazine, Coburn Collection, Toronto.

1892(?), Harper's, "staff", Coburn Collection, Toronto.

1892/1894(?), Frank Leslie's Weekly, "St. James Cathedral Drawings", Coburn Collection, Toronto.

1896(?), Quebec Daily Telegraph, Carnival Number, published by Frank Carrel, cover illustration, Stevens, 1958, p. 3.

1896 (prior to October?), Massey's Magazine (merged to form Canadian Magazine) illustrations from "Maxime Labelle" by W.H.D.(?) Osler, letter from Massey's Magazine to W.H.D., of October 8, 1896, 439/17.3/228.

1897/1908(?), Illustrated Sporting & Dramatic News (London), Coburn Collection, Toronto.

1902 (after February?), Harper's, article by Coburn, Osler, letter from F.S.C. to W.H.D., of February 12, 1902, 439/10.9/2.

1915, November(?), Farmer's Magazine, Coburn Collection, Toronto, Canadian Antiques Collector clipping, February, 1969, cover illustration(?).

1916, February(?), Farmer's Magazine, Coburn Collection, Toronto, Antique News clipping, November 15, 1969; cover illustration(?).

APPENDIX V: CORRESPONDENCE

Remarks:

The following transcriptions of letters housed in both private and public collections have been edited, whereby excerpts of limited relevance to this thesis have been deleted.

Where possible, originally typed letters have been photocopied instead of transcribed.

A. Osler Library, McGill University, Montréal:

Part I: Correspondence from Newlands Coburn to Dr. W.H. Drummond.

Part II: Letter from Dr. W.H. Drummond to Newlands Coburn.

Part III: Correspondence from F.S. Coburn to Dr. W.H. Drummond.

Part IV: Correspondence from Dr. W.H. Drummond to F.S. Coburn.

Part V: Correspondence from F.S. Coburn to Mrs. Drummond.

Part VI: Correspondence with Putnam's.

B. Public Archives of Canada, Ottawa.

Part I: Correspondence from F.S. Coburn to Louis Fréchette.

Part II: Letter from Fréchette to F.S. Coburn.

Part III: Letter from Edith Drummond to Henry J. Morgan.

C. Drummond Collection, Montreal

Part I: Correspondence from F.S. Coburn to Dr. W.H. Drummond.

Part II: Barclay Drummond Fine Arts Policy.

D. Coburn Collection, Toronto.

Part I: Correspondence from Putnam's to F.S. Coburn.

Part II: Letter from McClure's to F.S. Coburn.

Part III: Undated & Unidentified Excerpts of Letters from F.S. Coburn.

Part IV: Letter from the McLean Publishing Co. Ltd. to F.S. Coburn.

Part V: Letter from Jessie R. Mitchell to F.S. Coburn.

A. Osler Library, McGill University, Montreal.

Part I: Correspondence from Newlands Coburn to Dr. W.H. Drummond.

439/17.2/25

Upper Melbourne Que Dec 24/97

My Dear Dr

I enclose you herewith a poem published this week's supplement to "The St. John's News" Little did we think while reading the laudatory reviews of "The Habitant" that Dr. Drummond would be so soon hurled from the Pegasus he had so suddenly mounted and be totally eclipsed by a hiterto unknown poet.

. . . .

With all the compliments of the season  
I am yours(?) & Newlands Coburn

439/10.9/3

Upper Melbourne Que  
June 27th 1898

My Dear Dr. Drummond

Yours of 25th read your reply would say that Fred's address is F.S. Coburn 37 Rempart des Béguines, Antwerp, Belgium.

In our last letter (June 8th) he had just returned from Paris where he had been about a week. The institute closes the last of this month & he said he was going over to England for a few days. He proposes going to Holland in August to paint.

Did you know he won the Belgian Goot. subsidy in the painting class for '98?

He won it over English, Belgian, American, French & German competitors. It gives him free tuition, models, studio, & free access to one of the best art libraries in the world. & a start on a big picture for next year.

I am Yours faithfully

Newlands Coburn

439/10.9/4

Upper Melbourne Que. Dec 10th 1898

My Dear Dr. Drummond

I was very much pleased as well as surprised this a.m. to receive your valued present by mail. The Putnams as usual have done their work very well. Poor old Philorus was buried here on the 3rd of November. They had to send him to the R.C.(?) Hospital in Sherbrooke just two weeks after Fred got him for his last sitting. He was very feeble then & it took Fred 2 days to get the painting done. He could only sit up for a few minutes at a time. Fred heard he was ill so he started at once & had to drive 12 miles back of Windsor Mills & he feared very much that the old fellow could not sit outside long enough, but a big package of tobacco had a stimulating effect & they managed through it. Again thanking you for the copy of the two poems & hoping it will meet with as bright & interested sale to the public as the "Habitant".

I am yours &amp; (?)

Newlands Coburn

A. Osler Library, McGill University, Montreal.

Part II: Letter from Dr. W.H. Drummond to Newlands Coburn.



439/10.7/1

Montreal Jan 8/98

My Dear Mr Coburn

I shall enclose with this letter on Monday a cheque for three hundred /300/ dollars - Fred's acct rendered for all the pictures in my possession. It was for three hundred and eighty five /385/ but quite a number could not be used by Putnams & these latter are still in my house - however my bro George of Drummond McCall & Co. told me yesterday he would like to buy them

sheet 2

2/ if he could come to terms with the artist, so I think everything will be satisfactory to all concerned -  
I was very glad to learn of Fred's success "in a far foreign land" and to read the letter written in such evidently good spirits - I don't think the boy will hurt himself with excess of work, for he is too well balanced in other directions - excessive work with excessive dissipation is what kills - Fred will succeed without doubt & not descend like a rocket - he possesses

sheet 3

3/(fortunately/genius with aptitude & capacity for work, and unbounded enthusiasm' - these qualities with good steady habits, and what more does a man want? the Great majority of artists whom I have met are cynics - you boy is not - Were old Aylmer Shaw of Danville or some such character alive, who knew Fred, I think I hear him exclaim "Say". You remember leetle Freddie Coburn of the Ridge, who used to get licked for drawin' (?) pictures at school? Wal Im darned if he aint gone & knocked them bloody furriners (foreigners) higher'n a kite"!!

sheet 4

4/ If I go to the old Country after college  
work is over in March I shall certainly visit Belgium  
& see Fred - We might be able to work up a scheme or  
two for the future -

With Kindest regards

Believe Me

Sincerely Yours

WH Drummond

Newlands Coburn Esq

Melbourne

- P.Q.-

A. Osler Library, McGill University, Montreal.  
Part III: Correspondence from F.S. Coburn to Dr. W.H. Drummond.

439/10.9/1

37 Rempart des Béguines  
Antwerp  
Belgium  
December 21st 1897

My Dear Dr. Drummond

I have just had some papers from home & while my head still turned from the incense of "Tabac Canayan" & the worthy praise of its worthy psalmist I could not resist the temptation to adapt "Castor" to the situation.

(see photocopy attached)

ink drawing of a horse with rider and book: "The Habitant" and horse entitled: Mon Cheval Castor )

sheet 2

The Dean of Montreal suggested the idea & the accessories were the work of a moment & I'm going to be wicked enough to send it to you, for knowing me as one of your greatest admirers you will not misconstrue its purpose.

I feel very grateful indeed for your flattering illusion to me, I was almost going to say - ashamed - for, since I see the immense opportunities offered in that direction & how imperfectly I realized them, I feel, (especially now in the light of gaining strength) a certain amount of shame when I look upon my past work.

However I did my best & am glad to feel that you appreciated it.

I am working in my spare time on a series of Canadian pictures for the London papers

verso sheet

I have passed for the examan for the Institute here. taking 1st in drawing & composition & 2nd in painting out of a class of 30 & am working hard for the subsidy in the concours of May next. This will mean a free studio models & costumes for 2 years

This will be in time to bring you my best wishes for a Happy New Year to both yourself & Mrs. Drummond.

Sincerely  
F.S. Coburn.

The G.M. of Montreal expected the idea of the anniversary was the most of a moment & I am going to be wicked enough to send it to you for running me as one of your picture admirers you will not misconstruct the paper.

I feel very gratified indeed for your flattering allusion to me, I was almost going to say - 'achieved' - for, since I see the immense opportunity offered in that direction & how imperfectly I realized them, I feel especially now in the light of gaining strength to a certain amount of shame when I look upon my past work.

However I did my best I am glad to feel that you appreciated it.

I am working in my spare time in a series of Canadian pictures for the

37 Empress Magazine  
Antwerp  
Belgium  
Dec 21<sup>st</sup> 1893

My dear Mr. Drummond

I have just had some papers from home & while my head still turned from the memory of Victor's Confession & the worthy price of it pretty picture I could not resist the temptation to adapt Victor to the situation



439/17.3/46

Gardenen  
Holland  
July 20th 98

My Dear Dr. Drummond

Your kind favor of 5th \_\_\_\_\_ (?) forwarded from  
Antwerp reached me here this morning. . . .

It is the quickest & most satisfactory way to  
visit these places & make sketches on the spot.

sheet 2

I will say nothing more till I see you,  
except that in "Madeleine Vercheres" there is subject  
for something ambitious.

Very Sincerely  
F.S. Coburn.

439/17.3/36

Antwerp Feb. 3<sup>rd</sup> 99

Dr. W H Drummond  
Montreal, Q.

My Dear Dr. Drummond. -

I was very much pleased to receive from Putnam the other day a letter from which I quote

- "We have been so much interested in the charming illustrations you have made for Dr. Drummond's books that it has struck us that we might secure you to make for us some illustrations for an edition of Irving's "Rip Van Winkle" & "Sleepy Hollow" for the coming year etc etc. - "

This was so very encouraging in the face of so many workers(?) at home that I immediately wrote accepting.

With Dr. Fr chettes book this will keep me so busy that I have given

2

sheet 2

up for the present my picture at the Academy & am head over heels in black & white.

I have been working night & day on Fr chettes book & have now got it well underway. I only await the three remaining stories to begin to see the end.

I have heard nothing of the reception of "Philorums Canoe etc & am anxious to know how it was accepted.

While one could not expect a repetition of the "Habitants" success in so unpretentious a volume I do believe it to be however a Pioneer in a certain sense & for that reason alone, aside from any intrinsic value, deserving of a kind reception.

It is to me, nevertheless, regrettable that there was not a little more of it.

And now I come to the business part.  
I do not know how

sheets 1 and partially onto recto sheet 2

3) your (sic) stand in the matter financially but here is my position - my trip over & back cost me a little over \$120, (This does not include a pretty bad shaking up in the return trip, but the feeling of supreme satisfaction of again setting foot on terra firma after those days of torture was, in itself, sufficient compensation.

I have thought over carefully what I should charge for my drawings & conclude that \$25.00 each & \$5.00 for the small drawing will just about let me out with a few dollars to the good. - These I can well employ at present because the expense of materials for these two books is sorely trying my resources.

Trusting this will meet with your approval & with kind remembrances to Mrs. Drummond & "the boy"

Believe me

Yours faithfully

F.S. Coburn.

37 Rempart des Béguines



439/17.3/38

39 Rempart des Béguines  
Antwerp  
Dec. 12th 1900

My Dear Dr. Drummond,

Just a few lines to wish you all the compliments of the Season & to assure you of the progress of the illustrations.

I hope to send you a consignment very early in the New Year to include -

"De leetle Cure" (frontispiece) -

"De mos' h&e's' fightin man -

"The meeting on the magazin (Jor dans chagrain in the chair)

I am using for this picture a sketch I made at St. Bruno at your brothers place.

"The Chasseur (You will recognize, also, the locality of the "entourage" of this picture)

"The Corduroy road -

The Country Doctor - (Crossing the mountain on a winter, evening in a blinding snowstorm, roads drifted full.

but more about these later on.

I am writing to Putnams to-night for some information about the size of the printed page & the kind of paper they propose

sheet 2

using so as to begin some headpieces & little drawings.

These they will require first & I must know the quality of paper to know whether to make my drawings in "wash" or in "line."

I sent you some time ago a set of French caricatures by Caran d'Ache that created sensation here & ran through innumerable editions.

I hardly think you will sympathize with their sentiment but it is a criticism of the feeling in France & Belgium & altogether a bit of a curiosity.

I trust you have been doing some writing since I left & have worked out something new.

With best wishes for a Merry Xmas

I am

Yours Sincerely

F.S. Coburn..

439/17.3/39

39, Rempart des Beguines,  
Antwerp  
Mar 14th, 1901(?)

My Dear Dr. Drummond,

Yours of Mar 4th received too late however to alter the arrangements made regarding the envoy of the first consignment of darwings. By this time they are no doubt in your hands but the next lot I will ship direct to Putnams.

I thought you would not only like to see what I had done but would be able to make some suggestions as to their arrangement.

In about one week I hope to have the whole work finished & have them leave on the Red Star (?) boat sailing on the 23rd inst. (?)

There is a drawing to Johnnie Courtreau "The Rose Dilemma", - Johnnie's First Moose & "Marie Louise" & "The Canadian Magpie". This latter, perhaps, one of the most characteristic of the series - a winter logging camp - one I sketched on Brompton Lake. -

(sheet 2) I've worked like the very devil to get these drawings through as expeditiously (?) as possible & at the same time keeping a uniform degree of finish.

Publishers have no conscience however. Their work is more or less mechanical or at least they can set a dozen men on the job, they are apt. to forget that some kinds of work are not done by machinery, pictures for instance - However I've done my best & if these drawings don't surpass the previous set - then I'll give up illustrating - It now remains with Putnams.

I shall await anxiously news about the 3 registered rolls of drawings which I trust have reached you promptly & in good condition.

With kind regards to Mrs.  
Drummond & yourself

I am (?) Yours faithfully  
F.S. Coburn.

439/10.9/2

Antwerp  
 39, Rempart des Béguines  
 Feb. 12th 1902

My Dear Dr. Drummond.

There is, at least, 5 months of uninterrupted work to complete my Poe series & Putnams have already asked me not to engage my time elsewhere as they have another illustrative scheme they wish me to undertake as soon as the Poe is off my hands. Then there is a picture, half completed, for the Salon of next year & an illustrated article of my own I want to prepare for "Harpers".

A pretty big heavy load" as old Narcisse Beaulieu would say. Much too "big" to take into the woods. It would spoil (?) Denises best cooking to fill out my cheeks & I must leave all holiday aside until I can go into it as earnestly as my work.

I am going to a little village

(sheet 2) 2 on the seacoast a few miles below Ostend(?) sometime in May to get some studies of waves for my paintings & I'll get some fresh air at the same time.

Zut! for the opinions of Toronto publishers. If I'm to believe Fréchette, Morang has not only produced his book in atrociously bad taste but twisted the financial part of the affair in such a way as neither of us receive of cent of royalty. I don't understand the matter yet but its decidedly unpleasant.

Somebody writing for (Literature" (London "Times") had some nice things to say about my Dickens drawings with special reference to "The Christmas Carol". Said if I would only lose myself a little more in the subject I was one of the most promising of the modern Dickens illustrators etc. etc. Dickens is not the field for me, however.

I have been reading Keats lately & am simply amazed at its beauty.

In regard to the originals of the "Johnnie Courteau" series I would not part with them for less than \$200.

There are 16 large paintings & the headpiece for Marie Louise & Lac Grenier are also in oil. Many of these are paintings in full color & some like the curé drawings & "The Country Doctor" represent each

(sheet 1)

3 a months work, at least, in the execution alone to say nothing of "finding" them, models, materials, etc. Taking the average at \$10. (counting \$20 for all the head & rail pieces in pen & ink) on such as these I actually lose money.

I would much prefer you to have them than anyone else, except it were my father & this for many reasons.

I will write Putnam to send you proofs of such of my Poe drawings for I am anxious to have your opinion. It is totally different from what I have done before.

This much for now. With kindest regards to Mrs. Drummond & yourself

I am Yours faithfully  
F.S. Coburn.

Dr. W.H. Drummond.

439/17.3/40

1904/05 (?)

439/17.3/40

I wish the book could be postponed till next Xmas (1905) to give you time to supplement it with some new work, or at least, a strong title piece "The Voyageur" & me the necessary time to give it some better illustration.

I am decidedly averse to hurried work & if this is to be published in Feb. (a weaker market than Xmas) that is what it means. I have dropped all other work, the object of my return this summer, & given this all my attention but there are two or three subjects yet, offering unusual artistic possibilities which I would prefer to have untouched than inadequately expressed. Here are some of the subjects treated.

1. The Devil - maudite! whats' dat?
2. " - So hi shut de door & fill de place wit  
Tabac Canayan
3. Pride - I'm de only man on de w'ole St Flore(?)  
Can kill him de pig jus right. (?)
4. Lac Souci - Su w'ere da shadden sweep de water.
5. Dieudonné - Lak Leetle son of Mary
6. Pioneers - So we fix' some fence dat handy (?)
7. Family Laramie - She'll sit by de shore w'en evenings come
8. Joe Boucher - I know you'll be sorry for dat poor fellow
9. Josette - Dats why dey call her little sister of the poor.
10. Snubbin the Raft - Las night I hear hees darn ole fiddle.

A. Osler Library; McGill University, Montreal.  
Part IV: Correspondence from Dr. W.H. Drummond to F.S. Coburn.

439/10.7/2

(printed letter head:)

Office Hours:

8 TO 10 A.M.

1.30 TO 3 P.M.

6 TO 8 P.M.

2482 St. Catharine Street  
Cor. Mountain

---

Montreal

Aug 30/'00

My Dear Coburn

I enclose Mon frere Camille which I wrote "when in the humor" the other night - believe it is the funniest thing I've done for some time - and further when I review the stuff for the new vol. (?) am perfectly satisfied that it is a better selling assortment than we had in The Habitant - I also enclose a list of the pieces for next book - please check off whatever you haven't got and I'll rush them to you - what do you think of "The Curé of Calumette and other French Canadian Poems" for a title? Sweet(?) of the Art Assn is packing up & will get to Sherbrooke in time the pictures addressed to you c/ Mr. Tomlinson - weather lately has been "Killing" - today is cool thank God - last night gave me the first decent sleep for a week -

Faithfully Yours

WH Drummond

FSCoburn Esq

439/10.7/3

(printed letter head:)

Office Hours:

8 TO 10 A.M.  
1. 30 TO 3 P.M.  
6 TO 8 P.M.

2482 St. Catherine Street  
Cor. Mountain

---

Montreal Jan 2nd 1901

My Dear Fred

Happy New Year to You and Success all along the  
line as far as you can tramp into the virgin country.-

Now to the only(?) In the titles of the poems I have  
handed(?) you - altogether I have sent to Putnam  
(?) of thirty /30/ - I have decided to name the new  
collection "Johnnie Courteau and Other Poems" by  
William Henry Drummond Author of the Habitant etc  
Illustrations by Frederick Simpson Coburn etc - So  
Johnnie Courteau would

(sheet 1)2/be the title poem - it's a very pungent  
piece & will catch the eye of a stranger to the verse -  
You want a ramping tearing voyageur! a big blustering  
fellow dancing on his bottes sauvages. Then you'll  
transform him to a subdued home-abiding individual  
rocking the cradle of his first born - the first  
character must be strong & in it You'll make a friend -  
"Johnnie Courteau" will be easily remembered: the  
most they can do is pronounce is Corteau" & everybody  
understands Corteau" - (?)



439/10.7/4

(printed letter head)

Office Hours:

8 TO 10 A.M.

1.30 TO 3 P.M.

6 TO 8 P.M.

2482 St. Catherine Street  
Cor. Mountain

---

Montreal

Mch/'01

My Dear Coburn

The pictures came "all right" and they are "all right" - You have done wonderfully, Good Work! The Curé drawings are splendid - so is the Country Doctor while "The End" is a stroke of genius - if you are willing to part with these pictures by and bye, you must consider me first, for I love them only too well (?)

439/10.7/5

(Printed letter head :)

Office Hours

8 TO 10 A.M.  
1.30 TO 3 P.M.  
6 TO 8 P.M.

1009 Dorchester Street

Montreal

My Dear Fred

Jan 9/'05

I enclose two more copies for your pencil or brush - "Voyageur" in the French Canadian sense is really a generic term for the man whose association is in anyway connected with the river - the men who paddled, the old time explorer or fur dealers of the north west - the men who went with Sir John Franklin in search of the Pole were known as Voyageurs - coureur de bois was more the wild disreputable character "voyageur" as a rule covered the field(?) &

sheet 2

the voyageur always had something steadily definite in view - an explorer, a temporary pioneer, a man of (?) work etc - my character in the title poem is a descendant of the race & finds himself on New Years Eve far from home in a shanty on the banks on the St. Maurice where his beard (?) starts him thinking - kind of a half-bread(?) etc - I'll send you more stuff shortly, altho probably there's enough now for the book -

Faithfully yours  
WH Drummond

F.S. Coburn Esq  
Antwerp

A. Osler Library, McGill University, Montreal.  
Part V: Correspondence from F.S. Coburn to Mrs. Drummond.

439/10.23/1

39, Rempart des Beguines  
Antwerp Belgium  
June 15 07

My Dear Mrs Drummond

I received your brave letter in London, where it had been forwarded to meet me on my return from Ireland. I had so much to do there & my time was so limited that I was unable to push on to northwest coast. I have, however, as many pictures of the wild parts of Westmeath(?) Loryford(?) & Boscawen(?) to serve me as documents for an illustration I want to make to the Drs last poem &, as Mr. Geo. Drummond suggests in a letter just rec'd, to "Child Thoughts" of earlier & happier memory.

I have to thank you for all the kind words you say about our collaboration.

Let me know if I can aid you in any way in preparing the Drs last papers & rest assured of my sympathy & affection

Yours faithfully

F.S. Coburn.

439/10.23/2

39 Rempart des Beguines

Antwerp

Oct 18th 07

My Dear Mrs. Drummond.

Forgive my long delay in replying to your letter of Sept 4 but ever since my return from Ireland, in Sept, I have been so busy with my Goldsmith work that letter writing has been out of the question - Even yet I am up to my eyes in this work (the longest I have ever undertaken) & will be 'till Xmas. I had hoped to be able to put down for you some data for your biography - my impressions from personal contact with the Dr. - but I find it so difficult with my mind wound up as it is to this Goldsmith work to detach it sufficiently to do any justice to the subject & beg you, if it is not too late, to wait 'till I have got this off my hands & can settle down to a more normal

(sheet 1) ,2 state of mind & living. Of course anything I could say would be more or less of an impression & would not bring to light any new phase of his character other than that which any friend of his might have observed.

I have to smile as I sit here & look back to some of those hurried visits to the country which almost invariably marked the occasion of my trips to town to see him with reference to my illustrations.

What a great big boy he was! & how he loved to get out to the woods or on to the water! and I have a sort of a secret, sneaking idea that he was sometimes afraid you would spoil one of those caprices of his perhaps by objecting that such & such a visit, or duty, or something - just anything practical ought to

(sheet 2) 3 be done. Once we went out to St. Bruno I felt this & I was in mortal terror - that everything - this something practical or everyday (ism) might crop up while this desire was on him - I had just come in from Richmond & the smell of the country must have been in my clothes for no sooner had he seen me than he suggested St. Bruno & St. Bruno (among other things) meant fields & trees & water, & water meant fishing so in less than ten minutes (without even thinking of the illustrations I had brought) the fishing tackle was out & we were on the cars (?) to Bonaventure. I, of course, had to carry the fishing rod on the car & in the train (just as if I were going out fishing and

(sheet 2) 4 didn't know the Dr. at all. (I didn't touch the fishing rod again (till we got back to town)

That was the day that Mrs. Geo. Drummond drove us down to the station & only after she had got out of sight on her return did we find that there had been an accident on the line near St. Hyacinthe & that there would be no trains for 3 hours. There were only 2 cigars in all St. Bruno & we sat on the rail fence in front of the Station & smoked those two cigars (not Havana's, just domestic - very domestic - kitchen garden like) up to 1/8th of an inch of the end

I made a sketch which I have \_\_\_\_\_ (?) of an old barn from this same rail fence while the Dr. told stories in Knowlton dialect while waiting

(sheet 3) 5 for the freight train which bravely kept up the record of that branch of the G.T.R. for speed. We landed somewhere in St. Lambert in the dark - climbed fences & over waste ground, through whole fields of tomatoe cans. I with the fishing rod & the Dr. for all the world like returning from an "errand of mercy" in Griffintown - no fish! When the country was out of the question, & the season was propitious, there was a little oyster place on St. Catherine St. (just at the foot of the hill, on the right hand side, going down past Bleury St.) which was also very dear to his heart. I used to have to reconnoitre to see if the ground was clear first.

These were the worst of his escapades - this breaking

(sheet 3) 6 away from dignity & restraint - feeling like a "kid". I wonder if I inspired this sentiment or whether he felt safe in my company? The funny part is that I don't care a fig for the country & still less for oysters -

But I must stop rambling & I hope you are slowly breaking into your new duties & that a new interest in life & living is taking up its place in your heart. I hope your health is good & well as that of the little ones. Barclay must be a big boy now & would object to the epithat. The little girl I have not yet seen. That will be a new pleasure for when I return -

As soon as you have

(sheet 4) 7 got away of the Dr's last work in order - I trust you will send me some copies of it - these type written sheets that I know so well - & as soon as I have this Goldsmith off my hands I will take them up pour la dernière fois.

With kind regards to you all & with \_\_\_\_\_ (?) wishes for your health

I am(?)

Yours faithfully  
F.S. Coburn.

439/10.23/3

39 Rempart des Beguines  
Antwerp  
June 7th 08

My Dear Mrs Drummond.

Pardon my delay in replying to your letter of 7th May with enclosure of the two prose pieces of the Doctors.

I had a letter from the Putnams 3 days ago asking to have the illustrations for this this new volume as soon as possible - I had delayed finishing these illustrations on account of a visit to Scotland & some paintings I had under way & the idea of making some of them in Canada as I was not aware that the book was

(sheet 2) to be issued this fall.

I am working hard on them now & hope to take with me 7 when I leave on the 17th inst(?) (I worked till daylight this a.m. on a picture for the First Robin.)

I would like if there is time to make when in Montreal, a picture of idlers(?) in Victoria Square on account of the local interest it would have.

Trusting you are well & that your biographical work is coming on to your satisfaction. Looking forward anxiously to see you soon. I am

Yours faithfully  
F.S. Coburn.

439/10.23/4Upper Malbourne Que.  
July 12th 08

My Dear Mrs. Drummond.

Pardon my delay in replying to yours of 5th inst(?) (with enclosure of the photo of the miners) only I have been so very busy completing my part of the work for the forthcoming vol. & trying to fight against the heat.

I have sent the Putnams all the illustrations - including pen & ink sketches of the grave at Westmount, the house, & miners at Cobalt.

I spent yesterday (92 in the shade) in the hayfield - worked till 9:30 p.m. (by moonlight) & then took a swim in the river - this last exploit, or rather the threat of it, nearly frightened my father & grandmother out of their wits - I came out all right however & I only wish I could say the same with regard to the work in the hayfield. I am so sore to-day that I can hardly walk.

Really a hay fork is a heavier thing to wield all day than a paint brush!

Trusting you are well & with  
kindest regards  
Yours faithfully  
F.S. Coburn.



439/10.23/5

1908(?)

(same letter head on each page)

The New Sherbrooke (note paper, printed head piece)

W.<sup>m</sup> Wright Prop.<sup>r</sup> (printed)

Sherbrooke, P.Q. (printed) 13th Aug. (written)

6 A.M. (written)

My Dear Mrs. Drummond

I have just got this far on my return journey from New York & have with me proofs of the illustrations & the text for "The Great Fight."

Mr. Putnam was anxious to have me make some head & tail pieces & is holding off the press work for a few days to let me do this.

In reading over Mrs. Drummond's biography I noticed what I think is a mistake in the quotation of the title of the two French

(sheet 2) songs "Beaux Canada" and (as it is in Mrs. Drummond's corrected proofs) "PAS derriere chez ma tante" Should not this be "PAR Derriere chez ma tante"?

Would you kindly let me know at once to Upper Melbourne Que. if PAR is not the proper word.

I think Mrs. Drummond's writing of the biography is a perfect marvel of tact & sympathetic writing.

It absolutely could not be better.

(sheet 3)...

I hope to tell you more about the book in a few days. I am quite contented (?) at the result of the artistic side both as regards the half tone reproductions & the photogravures.

(sheet 4) I asked Mr. MacGillivray to send you a set of these latter proofs as soon as they were printed (the ones I have are simply engravers proofs.

Excuse haste & trusting you are well & with really sincere congratulations for your work.

Believe me

Yours faithfully

F.S. Coburn

1908 (?)

439/10.23/6

Upper Melbourne, Que.  
Sat. eve.

My Dear Mrs. Drummond

Assuming that such is the case, might I once more (in face even of the Doctors big stock), ask you if "Victor Square" is the proper title for "Victoria Square"? In the proofs I have it reads VICTOR SQUARE.

I have asked the Putnam's to correct the phrase "Par derriere chez ma tante" and this "Victor Square" is I hope the last time you will be troubled in regard to the book & the proofs - thank heaven! I hear you say.

I have still a weeks work with the headpieces & decorations & then the work goes to press.

With all kind regards

Yours faithfully

F.S. Coburn.

439/10.23/1

1908 (?)

Upper Melbourne Que  
Monday Eve.

My Dear Mrs. Drummond

I have seen nothing of the book as yet. I certainly left orders with Mr. MacGillivray of the Art Dept. of Putnam's to forward you a set of photogravure proofs of the illustrations. I picked out 9 for myself off his desk but 2 are duplicates.

I will bring them in, however, with me this week when I expect to be in town for a couple of days to try & sell some pictures & see Matthuson about my eyes which are troubling me a bit.

I designed a poster for "The Great Fight" & asked to have some proofs but as yet no word concerning it.

Yours Faithfully  
F.S. Coburn

439/10.23/7

39 Rampart des Béguines  
Antwerp, Belgium  
June 18th 09

My dear Mrs. Drummond.

I was glad to have your letter of 6th inst(?) to know that you were home again and so much improved in health. My long silence was due not only to the fact that I have been exceptionally busy (working on an average 16 hours a day since XMAS) . . . .

In reply to your question re: The original drawings for "The Great Fight" I made arrangements with the Putnam's to retain the right of possession of these originals but as I knew you were going to be away for the winter I gave no instructions to have them forwarded & they are still in N.Y. If you wish to have them let me know & I will write the Putnam's to forward them to you.

If you will kindly take care of the two Dutch interiors 'till I am back in Montreal I will be much obliged. I intended relieving you

(sheet 2) of them last summer but it was while you were in the hospital & I preferred to let them remain as they were rather than bother you in any way about them /I may ask my father to call for them sometime when he is in town.

. . . .  
I am still at work on my "Tennyson" & will be 'till the end of September. It will prevent my returning home this summer but I have so much other work & so many commissions on hand that it would only be

(sheet 3) a flying visit in any case. I hope next summer to be free for a couple of months & able to come home, for once for a rest.

. . . .  
With all best wishes & kindest regards  
Yours faithfully  
F.S. Coburn.

439/10.23/8

39, Rempart des Béguines  
Antwerp, Belgium  
Aug 21st 09

My Dear Mrs. Drummond

Just a line to wish that you have had a pleasant voyage across and that you will find your mother quite recovered in health.

I had expected to be in England myself about this time but I am so inundated with work that I cannot scarcely find time to eat & sleep.

If you are to be some time on this side I may, however, later on, when the most pressing of this work is finished, run across if only to shake hands with you & see how you are looking.

I had a letter from the Putnams yesterday saying that the original drawings for "The Great Fight" had been sent by express prepaid to your address in Montreal. I presume there will be someone there to receive them.

Yours faithfully  
F.S. Coburn.

439/10.23/10

39 Rapport des Béguines

Antwerp

22 nd Dec 1912 (?)

My dear Mrs Drummond.

Dad keeps just about the same & able to go about a little bit with no hopes of "rétablissement" & a gradual lessening of interest in things. He is at my brother David's in Smith's Falls again for the winter but I expect I will return with my sister & open up the house in Melbourne again next summer for him.

My illustrations to "A Venetian June " have not yet appeared but I expect they will be published this winter or early next year. What about yours "Sins of Omission"? I hope to heavens they are less numerous than mine or a 10 vol. octave would not suffice. It's a subject for philosophy, however & that fat darling of a Moira? Has Henry put her on that dry toast & water diet yet? I am awfully busy this winter but I am trying to plan a trip to Spain in the very early spring but

(sheet 1) 3 I fear I will have to postpone it again as I have for the past 10 years or more.

believe me

Yours faithfully

F.S. Coburn.

439/10.23/11

39 Rempart des Béguines  
Antwerp  
Feb 27th 1913

My dear Mrs Drummond

Je suis honteux de mon long silence, especially after your long letter of 21st Jan. but I have been dreadfully busy & I had been hoping for a little lull in which to write you more composedly "than possible with 10 or 12 pictures underway & time flying like it does quand on est très occupé.

I am delighted at the prospect of seeing you here in the spring. Yes the Ghent Exhibition promises to be very interesting & chance estimates it will be completely ready on the opening day.

You ask about living in Belgium. Frankly it is the cheapest place to live in I have found.

Brussels is ideal as a city of moderate luxe where theatres, & really good theatres, and concerts are remarkably cheap. It has been called "little Paris" only I prefer

(sheet 2) to Paris because it is less ponderous.

Antwerp is essentially a modern business city & offers less opportunity for amusement. Bruges is a sleepy old world city where one can rent a whole house for \$10. a month.

It has a very large colony of retired english (mostly pensioners, army & navy officers) who can with a limited income keep a train de maison impossible in England. Only it is dead, dead, dead. Ghent is more like Antwerp only a little bit less up to date.

If you come over here we can go around & see

Many years ago the Dr. gave me a little photo remarking nonchalantly that some day if I can make a portrait of him that he wishes it based on this image which he considered, in spite of its being a méchant tin type, the most revealing photo he had ever had.

Will after all these years

(sheet 3) this little photo has suddenly grown since this morning into a life size picture which, looking down at me from the easel in the vague "enveloppe" of the yet tentative colour scheme of greys, is startlingly life-like. I wonder if, with this meagre document, I can hold this freshness of vision through the successive paintings such a portrait demands. In any case, I am going to push it through & I hope to make a good thing out of it.

No. I do not know any editors either here or in Brussels but I could easily find out through some of my literary friends here.

No Spain again. That trip remains still in perspective for I shall have to return to Melbourne early in June to be with Dad & my sister for the summer & it will be all I can do to get my work through by that time.

No. I am by no means under contract with the Putnam's in fact I am slowly dropping my illustrating

(sheet 4) & taking up my painting more seriously.

Once in a while the Putnam's ask me if I would care to take on a book for illustration & I occasionally am offered books from other publishers & authors but I have lately refused all offers of illustration & will not be in a position to do anything in that line before next fall for it will take me till then to complete the work I have on hand.

believe me  
faithfully yours  
F.S. Coburn.

(sheet 3-verso)

Tuesday Morning

I was just going to the post with this letter when yours of 24th arrived. I expect to be here in Apr. & will be pleased to do all I can for Mr. Frechette when he comes over here. Mal(?) is just 20 train from Brussels & houses there are cheap but it will be difficult to find them a furnished home. Geo. Hill had a 3 storey house there last winter for \$10 a month but he had to furnish it himself. I would not care to advise Mal(?) in winter. Almost any of the faubourgs of Brussels would be preferable because they are higher & Mal(?) is awfully low & damp, however we can talk that over when he comes.

In the meantime with all kind regards  
F.S.C.



439/10.23/15

Tuesday Afternoon

My dear Mrs Drummond.

Thanks for your forgiveness & your letter -

To show how stories originates, expand & become distorted I wrote J.B. Putnam, in reply to a letter enquiring what news I had of Antwerp, that I had offered our house to some of the homeless Belgians if they cared to accept it to face a Canadian winter. It was simply an offer, which thus far has not been accepted so this house is unoccupied & my hermit bachelorhood bids fair to become chronic; not even the tragedy of war seems to be able to shake it alas!

....

Speaking of clothes I really must go to town & get a suit for everyday wear I'm too shabby for even Upper Marlborough & the news that Collings is exhibiting in Montreal makes me think I ought to go in & see his exhibition too. He is one of the few very big men whose work I do not know outside reproductions & I am glad you reminded me of his ex,

I am without news from Antwerp for about 10 days but each time I get a letter it means getting through the German lines into Holland - a pretty effective damper on correspondence.

....

F.S. Coburn.

439/10.23/16

1914(?)

Upper Melbourne  
Monday Eve.

My dear Mrs. Drummond

I had a letter from Antwerp this evening written on Jan 7th & at that date my belongings in Antwerp were in perfect order. It is quite possible that Mr. Roy has a better informant or a quicker mail service than I have. I wish he would take me with the secret.

The son of the people I lived with was arrested & sent to prison for 3 weeks for carrying letters (one of which was mine) in from Holland. He spent New Years day in prison.

New Years Eve. an aeroplane of the Allies flew over Antwerp & all the carriers started bombarding it so furiously that they took to the cellars thinking it was a bombardment.

Conditions in Antwerp are becoming fearful. My correspondant tells me they are all becoming "thin", & nerve racked.

I question very much Hollands participation in the war as cited by Elise.

I am beginning to work again with something like the old time enthusiasm & things (that is the work) are going better.

I broke the sabbath yesterday by going out to the woods & painted two snow effects ( the first time in my life I have painted on a Sunday) The day was so beautiful & the snow effects so unusual that I know it was a question of getting a "document" then or perhaps never.

With love to you all  
faithfully  
F.S. Coburn.

439/10.23/17

1915? (handwritten - not in F.S.  
Coburn's hand)

Tuesday Eve.

My dear Mrs Drummond

With regard to paintings - I have in Montreal, already, two good ones - one you saw & unmarked, in my studio here (when you were down with the fair damosels from Marbleton) - a girl reading a letter with the light falling, over her shoulder, onto a yellow silk dress of the "Crinoline" period - the other, a grey, stormy winter effect of a sled & a pair of horses going over a hill.

Fitting these two frames (one is in hand carved Flemish oak) I have, here, a Belgian peasant interior, a dutch landscape, a Canadian winter scene & a study of a girl in white "Réverie" These canvases I could easily bring under my arm (as they are exactly the same dimensions as your "Hill of St. Sebastian".) & they could be shown in these two frames I already have in Montreal - as all 6 are of the same dimensions & I think are sufficiently varied to make a choice.

I am busy now on half a day on winter things, all essentially Canadian & dealing with logging & life in the woods.

(sheet 2) I have "dropped" worrying about the war & the fate of my friends in Belgium - it's a problem w've got to "bite" through willy nilly and I am throwing myself in this work better than I thought I would.

In the meantime assuring you of my appreciation of your kindness in this regard & with love to you all

Yours faithfully

Coburn.

439/10.23/18

envelope: Mrs. W.H. Drummond  
Ivory North  
Que.  
postmark: Au 1 - 35

back: From F/S. Coburn  
Upper Melbourne  
Que

---

Upper Melbourne Que  
Aug 1st 35

My dear Mrs Drummond

Bravo! Bravissimo!! E. Pluribus unum!!! Dieu et  
mon Droit!!!! or words to that effect - that the Biography  
is finished!

My love to you both  
F.S.C.

A. Osler Library, McGill University, Montreal.  
Part VI: Correspondence with Putnam's.

439/17.3/217

G. P. PUTNAM'S SONS  
274 28 WEST 23RD STREET  
NEW YORK  
24 BEDFORD STREET STRAND,  
LONDON.

February 17th, 1905,

Dr. Wm. H. Drummond,  
Montreal,  
Canada.

My dear Dr. Drummond,

In connection with your volumes, our  
good friend Mr. Coburn came over from  
Antwerp to see me here and brought over  
with him the balance of his designs.

I am extremely pleased with the ap-  
pearance of these, and shall be disap-  
pointed if we do not make a very attractive  
volume of "The Voyageur". Mr. Coburn,  
as you will know, enters into all this  
work con amore where his illustrations  
concern any of your poems.

I have sent these drawings to New  
York and our people will doubtless forward  
to you proofs of the plates as soon as

these are completed.

I shall return myself to New York next  
week and hope to be there by the 2nd March.

*And send regards.*

*Yours ever*

*Wm. H. Drummond*

439/17.2/140

The Knickerbocker Press

## G. P. PUTNAM'S SONS

PUBLISHERS, BOOKSELLERS, AND STATIONERS

27 AND 29 WEST 13<sup>TH</sup> STREET, NEW YORK

24 BEDFORD STREET, STRAND, LONDON

Putnam's Monthly

May 19, 1908.

Dear Mrs. Drummond:

I have given consideration with my brother to the several matters referred to in your favor of the 18th inst. We report as follows our own conclusions and suggestions:

1. There would be difficulty, from the publishing and business point of view, in the use for the new volume of such a title as "Poems and Tales".

Such a title might very readily give the impression to the book buying public that in this volume had been grouped together all of the poems by the author and that with these poems had been associated his prose writings.

It is, of course, of great importance to make clear to the public, first that the earlier poems are not included in the new volume and second, that the new volume presents not only prose material, but verse which has not before been brought into print in volume form.

There is also a desirability, with any group of books, in maintaining the same general style for the wording of the titles. The other volumes carry, as their main title, the name of some one of the poems that is contained in them.

It is not essential for this purpose that the title so selected should be that of the most important of the poems in the series. It is very desirable, from the publishing point of

## G. P. PUTNAM'S SONS

The Knickerbocker Press

PUBLISHERS, BOOKSELLERS, AND STATIONERS

27 AND 29 WEST 23D STREET, NEW YORK

24 BEDFORD STREET, STRAND, LONDON

Putnam's Monthly

-B-

view, that the title should in itself be effective, crisp, telling, promising in character.

We have given careful consideration to the group of poems that we are now to put into print, and there is no title in this group which meets the requirements for use as a general title or caption title ~~as well as~~ "The Great Fight".

The fact, as you now report, that the author had not left this poem in its final or revised form, does not impress the publishers as constituting any material objection to its use for a caption title, as long as the poem ~~is~~ to be included in the volume at all. There seems to be no question as to the desirability of using the poem, because whether revised or not, it contains first-class material of stirring character. May we be permitted to reiterate our own judgment to the effect that this title "The Great Fight" is the one that should be adopted, and is the one that would be the most serviceable for the publishing requirements; while there is, in our opinion, no serious objection, from a literary point of view, to its use.

There must, of course, also be reference to the prose material and to the biography. The title would, under our suggestion, read in substance as follows:

"The Great Fight":

Poems and Tales (or Poems and Sketches)

by William Henry Drummond



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PUBLISHERS, BOOKSELLERS, AND STATIONERS

27 AND 29 WEST 23D STREET, NEW YORK

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Putnam's Monthly

-3-

Edited, with a Biographical Sketch, ~~by~~  
 May Harvey Drummond.

The volume should contain a word of introduction, however brief, prepared by the editor, explaining how the responsibility was placed upon her, after the death of Mr. Drummond, of preparing this material for the press, and stating as far as the data are available, the history of the different poems and papers comprising the volume.

We note that you are expecting to have the biographical sketch in readiness on or about the first of June.

This will very fairly meet the requirements for autumn publication. We understand that Mr. Coburn is to be in this country in June, and that he is to bring with him the designs for this volume. We are very glad that it has been possible to secure so competent an artist for the work. We have written to Mr. Coburn that we are expecting to see him.

I am, with cordial regards,

Yours faithfully,

G. H. Putnam

Mrs. William Henry Drummond.

P.S. We should have said, in connection with the suggested change of title, that our own minds have changed regarding the matter.

439/17.2/133

The Knickerbocker Press

## G. P. PUTNAM'S SONS

PUBLISHERS, BOOKSELLERS, AND STATIONERS  
 27 AND 29 WEST 23D STREET, NEW YORK  
 24 BEDFORD STREET, STRAND, LONDON

Putnam's Monthly

July 23, 1908

Mrs. May Harvey Drummond,  
 485 Elm St.,  
 Westmount,  
 Montreal, Canada.

Dear Madam:—

We have before us yours of the 20th, to which we have given careful attention.

The manuscript has not been returned, and neither have we received the photographs to which you refer. Our literary department will write to you about the manuscript.

In regard to the portrait, We will, of course, act as you think best, but the writer, J. Bishop Putnam, feels that we could hardly make a better plate than the one we already have in "Johnnie Courteen". It has always seemed to him a most admirable picture of the Doctor, and we feel as though it would be a pity to go to the expense of making a new plate when we have a good one already made. However, as we said before, we will abide by your views in this matter, and as soon as we receive the portrait, which you are now sending, we will write you further.

We have before us all of Mr. Coburn's illustrations. The nine illustrations in brush are eminently satisfactory, and have the true spirit which Mr. Coburn has shown in his previous work for the Doctor's poems.

We are a little disturbed in regard to the pen and

ink drawings consisting of the house in which the Doctor died, the mine, and the plot in the cemetery.

Now, as to the two first. - We are sure you will quite appreciate the fact that it would be out of the question for an artist to make any attractive picture of these two subjects. We can quite readily understand the association which the friends of Dr. Drummond will have for these two pictures, but, frankly, we very much question whether they will be any embellishment to the volume. We should hardly know how to make full pages of them, and if you feel, after careful consideration, that they should go in the volume, we will, of course, abide by your decision, but would it not be better to reduce these very much and put them in as tail pieces?

If you would consent to leave out the Cobalt mine and only put in the house, this could go in as a tail piece at the end of the volume.

Now, in regard to the Drummond plot, we have to offer the same criticism. This is hardly suitable for a full page. Could not this be much reduced and put at the end of the biographical material?

As we believe we have already advised you, we are planning to bring out two editions of this in the same way as in the previous books, the large paper edition with photo-gravures and the popular edition without the same. We should be glad to have your consideration on the various points above, and, as we said, we will write you further upon receipt of your other portraits.

*Yours very truly*

You, of course, realize that we have two portraits of the Doctor, one in the "Habitant", Author's Autograph Edition (this we do not like very much) and the other referred to above.

B. Public Archives of Canada, Ottawa.

Part I: Correspondence from F.S. Coburn to Louis Fr  chette.

(handwritten)

1078

37 Rempart des  
Béguines  
Antwerp  
Oct. 31st 98

M. Louis Fréchette  
Montreal. Que.

My Dear Mr. Fréchette. -

Unfortunately I came away without your address  
& have been compelled to communicate with you through Dr.  
Drummond.

I wished to urge upon you the necessity of getting the  
illustrations under way as soon as possible & to ask that as  
soon as the first story had been typewritten you would immediately  
mail me a copy.

I wish to enter deeply into the spirit

(folded page; left side)

1079

of these stories and treat the pictures as sincerely &  
profoundly as possible sparing no pains or trouble to make  
them as worthy as I can of the text.

I shall not soon forget my delight & enthusiasm on  
hearing you read them that evening in Montreal

The Director of the Academy here has offered to assist  
me in every way possible & I hope to put in these pictures  
my very best work.

"La Légende d'un Peuple" I have read from cover to cover,  
some of the poems many times over.  
After reading it

1080

I am more determined than ever to devote myself to painting the  
early history of Canada.

I shall guard that volume jealously for there is in it subject  
for many pictures an ever ready theme of inspiration — I only  
wish I could express to you the delight & enthusiasm it has  
afforded me.

Trusting to hear from you at an early date with an  
installment of M.S.S. I have the honor to remain

Respectfully yours

F.S. Coburn (signed)

(handwritten)

1081

Antwerp

Jan 10th 99

Dr. Louis Fréchette  
Montreal. Q.

My Dear Dr. Fréchette. -

I beg to acknowledge the receipt of your favor of 25th ult(?) together with the M.S.S. for "The Phantom Head,"—"Tom Cariboo," "The Man in the Moon" & "The Horse Shoe".

....

1082

As to the stories — I have already 5 illustrations under way & hope to be able to send you soon a set for at least one or two, in case of them being used for illustrated publication previous to their final appearance.

My idea in regard to these illustrations is not so much to attempt a pictorial interpretation of actions or incidents, which you may describe in the text, (the ordinary form of illustration) as to set forth in a series of pictures, some types of the people who play these parts, their homes, their manners, their "entourage" - Some little bits of local color"

1083

of Canadian scenery & people which added to your descriptions would help the reader to arrange himself these characters in their relative positions & walk with them through the story. — For instance in the story of "Tom Cariboo" I would like to show a characteristic Canadian Winter lumbermans camp even at the expense of sacrificing any of the many incidents which lend themselves so easily to pictorial treatment, although that of poor Tom in the branch of the cherry tree is too dramatic to be missed.

In the story of "A Snow Storm," again, I have chosen such an abstract line as "It was consequently late when we arrived at St. Joachim." because in it I have managed to give a bit of real French

Canadian Country (I know every house from Ste Anne de Beaupré to Ste Joachim) The tired horses, already plowing through the drifting snow, Old Jean Baptiste Paré's house on the right set in the bank of that high ridge of hills which skirts your left hand side all the way going to Cape Tournant

Old Paré himself unharnessing his horse before the log barn astonished, as it were, at the appearance of a tandem at such a time & place.

Again, I have Pierre singing his songs while through the door you see the good mother by the bedside.

In the "Murillo" I am making the scene of the Revillon" one of the principal pictures & in the man in the moon" that of the baptism of the Xmas

1084

log. In fact each story is so full of suggestive pictures & recalls at times so vividly, parallel incidents I myself have witnessed that I find considerable difficulty in making a judicious selection rather than having to hunt for something to make.

This is all for now, I wish you would let me know the extreme limit of the time you could allow me on this work as I do not wish to either rush it or leave anything 'till the last. I wish you would also let me know the title the book will eventually have in order to design something for the title page.

With best wishes & trusting that your indisposition at the

1085

time of your last writing was neither serious or lasting

I am

Yours faithfully

(signed) F.S. Coburn.



(handwritten)

1086

37 Rampart des Béguines  
Antwerp  
Jan 11th 99

My Dear Dr. Fréchette.

I wrote you last night acknowledging the receipt of  
"The Phantom Head" "The Horse Show", "The Man in the Moon"  
"Tom Cariboo" & beg to acknowledge the receipt this morning  
of "On the Threshold".

This last is exceptionally fine.

With best wishes

I am

Sincerely

(signed) F.S. Coburn.

P.S. ....

(handwritten)

1087

Antwerp

Feb 6th 99.

My Dear Dr. Frechette.

Your favor of Jan. 24th just received, containing the complete series of titles for the "contes" & the text of "A Thief."

I have already anticipated your suggestions in regard to each title, only I am making them much more elaborate than you suggest; in fact I am making them one of the distinct features of the illustrative part of the work.

I do this believing that they impart to the page a feeling of color & lightness; a sense of "daintiness" that tends to break the monotony of a page of type.

At they(sic) same time

1088

they are pictures, illustrating an incident, direct or abstract, in the story & as such they will lend a feeling of dignity that might be lost were they treated simply as decorations

I am also varying them as much as possible in character, but am going to retain a uniform style of lettering, that of the old Gothic. which I think is most noble. (I have been looking over some of the old books in the Musée Planton here for that purpose.)

"Ouisse", I received long ago, in the first installment, but it bears the title of "The Doll Dress" & as such I must have acknowledged it - at the time.

In regard to "Christmas Chimes" might I not ask for a copy of the

1089

text of that also? because it might suggest to me a leading idea that I could illustrate more directly than I am able to, with but a vague (sic) of its nature.

In regard to time, I hope to have everything ready, as you suggest, for the 1st of July. In the meantime however I will send over one or two complete stories to give you an idea of how I am working & to receive any suggestions you may have to offer. The Director of the Academy here who has taken much interest in my illustrations has asked to have me exhibit them at the spring exhibition, but I fear it will be impossible, since time is pressing & I will not feel easy until they are all in your hands in Montreal.

I fully appreciate what you say about publishers - they are not easy.

Unless Dr. Drummond should advise you to the contrary I

imagine Putnams as reliable a firm as you will find & I know they take much care in their work & it is always produced in good taste.

I do not know if I remember rightly, but it seems to me you said you intended to publish this work in both French & English, Now if this is the case, I will require the French titles, in order to arrange their lettering, & also the first letter or word of each respective "conte," - as I am making for each a decorated initial letter which runs down the border of the page & breaks up the regularity of the left hand side of the type.

Here is a list of what I have completed up to the present and which I think I had better forward to you as soon as I have put the finishing touches & (sic) & completed the lettering & decorations and seen the consul in regard to having them pass the customs free.

1090

1. "On the Threshold" -  
Head-piece (with title)  
2 illustrations
2. "A Godsend" -  
Headpiece with title
3. "In a Snow Storm" -  
Headpiece with title  
2 illustrations
4. "Tom Cariboo" -  
1 illustration &  
tailpiece
5. "The Phantom Head"  
1 illustration

These are practically complete & I have now under way - a picture of The Réveillon for "A Godsend" - a picture of the blessing the Xmas log in Brittany for "The Xmas Log".

I thank you very much for offering to procur photos of Little Pauline, Ouise & the hero of Santa Claus' Fiddle.

While they are not absolutely

1091

necessary, they will be useful as documents & I should be delighted to have them

And now while I am asking might I be bold enough to ask you for a slight sketch or diagram of the construction of the old boats used in crossing the St Lawrence, mentioned in "The Phantom Head"?

I want to make a picture of the launching of these boats & I would not like to make any mistake in their character I have the composition already arranged but will leave the boat 'till I hear from you.

When I send these drawings I will enclose a "dummy" indicating their arrangement & also some instructions to the publisher regarding their reproduction, which will facilitate him in making quotations.

I must congratulate

1092

you & Mr Geor Murray on the excellent rendering of, "A Thief"  
& I will try my best to give it a worthy setting.

....

I think of nothing else for the present, next week at the latest I hope to send you the first installment of drawings & I trust soon to be in receipt of "Little Pauline, "Jeannette," Santa Claus' Fiddle" & "Titange

The sooner the better because happening as these "Contes" do, all at Xmas time, I wish in my illustrations to introduce as much variety as possible into them & guard against a repetition of subject. & I can do this better when I have the complete set before me.

Wishing you once more a speedy return to good health

I remain

Yours faithfully

(signed) F.S. Coburn.

(handwritten)

1093

Antwerp  
Feb 24th 99

My Dear Dr Frechette

I am sending you by express to-day a consignment of drawings a list of which I give below.

They will be some days later in arriving than this, as they go by New York but I trust they will reach you promptly, in good condition, & prove satisfactory.

These first efforts are more or less tentative & are in some cases the result of experiments to get a "mat" surface & a method of expression more free & loose than ordinary black & white

I have succeeded now in obtaining a result more or less to my satisfaction in the ones on which I am now engaged

They are much nearer my idea than those sent

1094

to-day & are furthermore much more artistic.

I am using absorbent canvas & as a medium, a mixture of wax, oil & turpentine.

The "dead" appearance of the surface (rather unpleasant to look at in the original) is purposely sought for.

It prevents any false tones or values in the reproduction which might happen, as in the case of some of the plates in "The Habitant, where the surface was shining or brilliant.

I have made enquiries about Customs duties & find that "original works of art" are admitted free.

As these come under that head I hope you will have no trouble in that regard.

The headpiece for "IN A SNOW STORM" is intended to be in a circle but I

1095

have not yet finished the outer decoration for it.

If the cost would not be too great and you cared to adopt the idea, it would add immensely to the attractiveness of the volume to have these titles & head-pieces (and some tail-pieces I am preparing) printed in a tint or an extra color, something like the suggestion I enclose.

It seems to me this could be done by issuing, say, 1000 numbers as an "Edition de Luxe; to be sold by subscription or otherwise, at a price sufficient to cover this extra expense, which in reality would not be so very great.

This is simply a suggestion where if it pleases you you might mention to the publisher & find out how much an extra printing of these 24 pages would cost.

The ultimate effect of brightness it seems to me would warrant this addition.

Either the pen & ink decoration might be printed in a tint with the interior half tone the same color as the type or vice versa.

I beg to acknowledge the receipt of "Jeannette" & Little pauline."

In case there is any clashing between the picture of the "chasse gallerie" intended for "Tom Cariboo" & the one you propose to write I will of course make a new one.

The following is a list of the subject sent to-day. On the back of each I have pasted a title which, however, you may see fit to change in certain instances.

1096

On the Threshold { Head piece with title & initial.  
1. "Our days passed on uninterrupted  
- journeying save, halts &c.  
2. "I sprang forward, clasped  
the insensible wood & but with  
tears."

Tom Cariboo { Head piece with title & initial.  
1. "V'la l'bon vent."  
Tail piece - bringing home  
Tom's convertor.

IN A  
SNOW  
STORM { Head piece (circular).  
1. "All Pierres refrains & complets  
were gone through."  
2. We were somewhat late in  
arriving at St. Joachim.

A  
Godsend { Head piece with title & initial.

The  
Phantom  
Head. { Head piece - "At Uncle Viens."

I am delighted to hear that your health is improving

1097

and trust it will continue.

These set of pictures sent you to-day have been packed & waiting for over a week for a boat.

A friend of mine has asked me to enclose a painting in

my parcel which he intends exposing in the spring exhibition at Montreal.

Might I ask you to give it to the frame maker who will call for it?

I anxiously await the remaining stories in order to have my whole work mapped out, but have quite enough to keep me for the present.

I am working now on the blessing the Xmas log in Brittany for which I have made special study for the costumes & accessories &c.

1098

This is all for the present.

Trusting that these pictures will reach you safely & awaiting your criticism

I remain

Yours faithfully

F.S. Coburn. (signed)

P.S. Would you be kind enough to telephone to Mr. France of the Can. Royal Art Union 140 St. James St. when the package arrives

He will send a man for the painting I mentioned

Thanking you in advance

I am

F.S.C.

(handwritten)

1099

Antwerp  
Mar 11th 99

My Dear Dr Frchette

I beg to acknowledge the receipt of your favor of Feb. 25th with the portrait & also the package of photos & plan of canoe.

I will bear in mind your corrections in regard to the French translations & also, as you suggest, try & introduce in some manner these portrait souvenirs into my illustrations.

I have now in hand all the M.S. with the exception of "Santa Claus' Fiddle" or "Violin" rather.

The illustrations are going much better now as I have at last found the qualities of canvas &

1100

materials I have been looking for & promise you something more artistic in my next installment.

Trusting your health is all you could wish & with kind regards

I am

Yours faithfully

(signed) F.S. Coburn



(handwritten)

1101

Antwerp Belgium  
Mar 2nd 99

My Dear Dr Frechette,

I have to acknowledge with thanks the receipt of "The Loup Garou" Voix de Noël in French & English & the set titles & initials, French & English, for the different contes, & the poem of "A Thief".

I am glad you have included the Legend of the "Loup Garou."

I have fortunately in my portfolio several drawings which I made last summer of an old mill at St. Bruno for the exterior & interior, which will serve admirably for the purpose of this story.

To me, I believe this will be one of the most popular of the series.

I enclose with this

1102

one of the bills of lading of the package of drawings sent you last week by Steamer "Westerland". of the Red Star line.

(signed) F.S. Coburn

OVER for P.S.

1103

P.S. Just a line to acknowledge the receipt of "Titange" this morning.

I have just finished reading it & am delighted at its splendid illustrative possibilities

F.S.C.

(handwritten)

1104

Antwerp  
Apr. 17th 99

My Dear Dr. Frechette.

I beg to acknowledge the receipt of "Santa Claus Violin" - The second edition - You probably overlooked the fact that you had sent one previously in type writing.

As yet I have received no notice of the arrival of the package of drawings sent on the 25th Feb. & am beginning to be anxious

I attribute the delay to the round-about route they were compelled to take. I trust however that nothing has happened to them.

I hope to send you/

1105

shortly another lot when navigation has opened up the St Lawrence so they may have a more direct transportation..

With best wishes for your health

I am Yours faithfully

(signed) E.S. Coburn.

(handwritten)

1106

Antwerp  
Jan. 9th 1900

My Dear Dr. Frechette.

I have postponed writing you from day to day in expectation of having first the long promised copy of the book from Morang & Co.

It arrived only last night and I can assure you it did not tend to make my sleep any too well.

Frankly, I am very, very much disappointed in its appearance & it really seems a pity that so much serious work, (work so admirably adapted for just the class of reproduction) should, through the ignorance and inability of an engraver by so vilely interpreted & that the chances of the books success, among that class who(sic)se success counts, so irretrievably lost.

I cannot for the life of me imagine how Morangs with the good taste, & better intention, displayed in many ways could ever have accepted such blocks as many in the book, much less print them.

There are one or two in which is preserved something of the original, in character & tonality, but, for the most part, they are blocks that, to-day, any vendor of patent pills or kitchen soaps would refuse for a country newspaper advertisement.

I cannot imagine under what conditions of artificial light they must have been photographed that the relative

1107

2.

tone values should become so distorted as to give, in the shadows, tones lighter than those in the light & vice versa.

Ten or Fifteen years ago this kind of half tone engraving might have been perpetrated (?) but only a novice and a 3rd class photoengraver's equipment would dare produce such shoddy patchy, rapid blocks as some in this volume.

If you could only compare for a moment the reproduction of the drawing of M. John prume(?), the violin, Joachim Crete & the other crayon drawings with those I did at the same time, in the same manner & reproduced by the same process & published this Xmas in "Rip-van-Winkle" by Putnams, you never would believe there could be such a difference.

It is only on comparing them that one can realize how much an engraver can make or mar an artists work & beautify or vulgarize a page

The head-piece & portrait in "Santa Claus' Violin" are really most vulgarly handled, they lack all sense of color or

style and, with such a piteous attempt at vignetting, are altogether impardonably bad.

As to the oils, - take but one instance that of "Blessing the Xmas log." (because it was one of the best originals in the series.) Look at the black waist of the woman & the legs of the man kneeling in the foreground and see how rotten & distorted the tonal values are produced. There are lights in these intended shadows as clear as those on the full lighted floor. This never existed in the original.

1108

The same thing exists in the plate of the dance of "Oise", of "At Uncle Veins" in the "Phantom Head", and worst of all in Pierre singing in "In a Snow Storm."

These are but some of the sins of commission. There are some of omission.

It was for instance bad taste to print the full page illustrations on such white paper with such black ink. The contrast is too violent & gives a feeling of coldness that almost shocks me.

They should have used a cream tinted paper or else have printed them over a tint as I suggested. This would have cost only a few dollars more but it would have given immediately a sense of richness, of sumptuousness that would have given distinction to the whole volume.

It is really regrettable, for you as well as for me, that these little false economies should have dampened the chance of the books success among discerning people.

As for me I take too much pride in my work to keep from blushing at the inadequate manner in which it has been presented.

I had placed great hopes in this volume presuming that Morangs would have made the best out of the illustrative part since the mere mention of the title & your name were sufficient guarantee is to the dignity and erudition of the text.

However it is useless to find fault I only constate & there are many things to

1109

admire, The paper of the text is good the printing & type excellent & the cover attractive, only to mind, overloaded.

I take this opportunity of thanking you for the flattering compliment you were so good as to honor me with in the preface. I only wish I were more worthy of it, or my illustrations more worthy of the text they so imperfectly adorn.

My Director here expressed the same opinion adding that he had a much higher idea of American book-making & as he had seen the originals it makes me feel now justified in in (sic) saying what I have.

I am illustrating at present 2 vols of Dickens, which I hope to have ready in a month or so. My poor picture is consequently again turned towards the wall & is little nearer completion than it was this time last year.

Really three days & two weeks &, for that matter the years are far too short. I long to run, to race & I only crawl & oh there is so much to do. But I must close now by wishing you (it is not too late I hope) much happiness, health, & prosperity for this & many coming years.

Believe me Very Sincerely yours  
(signed) F.S. Coburn

(handwritten)

1121

Antwerp

Jan 12th 1900

My Dear Dr. Fréchette

I have to acknowledge the receipt of your kind letter of Dec. 29th together with the story of "The Iron Skeleton" and the collection of newspaper reviews & to-day I received "the Easter Bells" "Le Diable des Forges" & "Money Musk" (?)

...

There is undoubted material, judging from the specimens I have just read, in this new series to produce something startling.

The only thing is to husband it carefully till the plan is fully ripe & present it in a manner that will startle & please not Canada or Canadians alone, but the whole world.

...

1122

2

I see in these material for pictorial representation which, if rightly handled, with not only command attention but create sensation

This love of the mysterious & sometimes the horrible is so inherent in all human nature that it is irresistible. When it is presented with mastery & power it comes like an oasis in the desert of our matter of fact, business, work-a-day world.

When it deals with the "means" of a peculiar people, When it touches their folk lore & traditions, when it is woven around history, it trebles its interest and becomes not only a book of today but a distinct contribution to history and of permanent value.

I do not know if you have noticed it but there is powerful influence just now bearing on things of the past, History is being ransaked as it never was before & the lives of the great men of the

past & the conditions of their times is being lived over again in most of the great magazines.

Cromwell & his time is being treated by "Scribners" & "Century" Washington by the "Harpers", Napoleon has been treated till the last word has been said. Joan of Arc in like manner by the Century people & Harpers. I could mention no end of strans (?) that point in the direction of the past & the rapidly passing to the world, and it is crying for treatment. I know of no one better equipped for the task than you. You have staked out, & taken possession of a distinct field with the book of this year & it must be followed by a larger, fuller, father reaching scope in the next one.

It has always been my desire to

1123

3

treat French Canada pictorially & as I said to Dr. Drummond over the object of my study abroad was to come to the work with a thorough technical equipment & treat it with no bungling hand. I am far from it you heavens knows but I'm struggling towards that goal.

All this brings me to what I would say & will show you how dearly I would love to illustrate "Legends of French Canada."

There are in them motives for imaginative pictorial representation that appeal strongly to me, but I would not, for all the world, attempt it 'till I was so fully imbued with their spirit, so thoroughly at home with the characters & their entourage that my pictures would be as convincing in their truthfulness of observation as the text they should supplement.

I would like to go to Canada, talk over with you the subject, go to nature & the scenes described for the necessary local color & have the volume presented in such a manner that its success would not depend on any time or epoch. That it would be as artistically perfect in presentation as was in conception.

Now to be candid and practical, I could not & would not attempt to illustrate such a work as this in the rush & hurry necessary if the book is to be brought out for Xmas 1900. As I said before I would not furnish illustrations that would be either summary or mediocre in character & to do them as they should be done would require time

Again (and I base this conclusion on experience) I do not think it wise to follow too closely a success. The Public is a coy character & will not have too much at a time from any one person. Either that or it kills the person in calling, like (?)

4

1124

for more. Dr. Drummond, for Instance, made a mistake in publishing his second booklet before (to use a vulgar comparison) the first book had been digested. It has the appearance of forcing that I have often noticed has the effect of a boom-erang.

However, be that as it may, you see my position & have my views.

I have had no word from Morangs beyond that they had sent me a Vol. of Xmas in French Canada & hoped it would arrive safely.

I wrote him very much as I did you, pointing out that he had not made the best out of the engraving. They were really atrociously bad when one considers how cheap now-a-days good photo-engraving is. Desbarats, in Montreal, can make better plates at 20 cts a sq. inch. Morang however showed much taste in many ways & is capable of doing good work. I took the good qualities for granted, they were what was expected, but I could not help "jumping on him" for the faults. I did so not so much in a spirit of faultfinding or grumbling as a desire to avoid a further repetition of such mistakes in case he dealt with my work in the future. I take pride in my work & have a reputation to make & sustain and I hate to see it murdered or summarily dismissed.

As I said in my last letter, I am busy at present on a book for Putnam's but I trust you will let me know what decision you arrive at & what plans you have made for the publication of this next volume.

With many kind wishes to you & yours

I am Yours Very Sincerely

(signed) F.S. Coburn.

P.S. I am returning the Photos sent in connection with the last book as I thought they might have been taken from an album & were valuable to you as souvenirs.

F.S.C.



(handwritten)

1110

Antwerp  
Feb 12th 1900

My Dear Dr Frechette

Now, if you are thoroughly & finally convinced that it to your highest & best interests to publish this work for next autumn, the plan of associating several artists is, naturally, the only practicable one.

I should be delighted to contribute if only to one story or section.

I think, however in order to leave to those at home, who have the advantage of referring to nature for the parts where actual scenes are described, it would be best to let me look over the M.S.S. & chose those stories or that section on which, in my present circumstances and

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1111

with the shortness of time, I could deal with most effectively.

There are, however, many objections to the plan of dividing the work among several artists (especially if they are of varying technical & interpretative abilities)

Besides the varying value of their several contributions there is the loss of that homogeneousness to the whole, that welding together of subject & matter, of text & illustration, by the existence of a single, well conceived plan running through the whole; in short, that "oneness", which is the end of all true aesthetic art.

There are, for instance other & greater elements in illustration than the faithful rendering of the actual circumstances of an event or the actual topography of a landscape. This is nothing without that inner form, the spirit which differentiates between mere drawings & that deeper subjective mood which characterizes all really great work. Now, how few possess this & how varying are the attempts to realize it!

I know of but one man in Canada who possesses this "inner" insight, this subjective spirit, coupled at the same time with an intimate knowledge of the characters & theatre of this book & that is M. Henri Julien.

He has grace, sound judgement & technical ability of a very high order.

You may say - these deeper qualities are unknown or else

escape the eye of the public who look only at the surface of things, and

3

1112

this brings me to what you say of the appreciation of the public & the occasional discerning criticism of a connoisseur.

For my part, I don't care a snap of any finger for the appreciation of the public or those who do not know or cannot appreciate the difference between serious & rapid work. The conscious satisfaction of doing my best and in such a manner as to deserve or gain the perhaps less flattering but more sincere praise of a more discerning connoisseur is a greater and more enduring delight than the superficial praise of a fickle public which bestows praise indiscriminately on a soap lithograph & a deeply thought out work of art.

To return to the book - It requires time to thoroughly imbue oneself with the subject and in this instance, you do not want a set of illustrations that are illustrations only, but a deeply thought out scene of decoration, tending not so much to illustrate the text (which needs no illustration) as to form a supplementary set of the authors pictures, giving the theatre and the characters a more palpable entourage than words.

To do this, I say, requires time & not time only but much sympathy on the part of the artist and above all an intimate acquaintance with local color. This is the only class of illustration that counts and if the public cannot see the meaning of it or do not appreciate it, so much the worse for them: they will some day & though they may & sometimes do give their pennies to back up their convictions, it is no reason they should be inflicted with cheap work, for, thank heaven there are other and greater compensations for

4

1113

work well done.

The mechanical part of "Christmas in French Canada" is not well done and will not pass muster (?) in its review as a piece of artistic bookmaking. It shows a lamentable lack of resource in many ways out of my province to point out, and, although the excuse of pressure of time is not without value from a business point of view, in reality there is no excuse for treating serious work in a summary manner.

I am fully convinced however that Morang could and would produce something that would be artistic and durable. and if I ever undertook again a similar work I would see to that, but I question very much if, even at this early date, he can give us for 1900 anything of abiding value when you consider the diversity of talent to be employed, the experiments he must necessarily make in reproductive methods, the arrangement of an American & English edition and all the delays and calculations he must make to meet contingencies. I do not believe he can give us a serious sample of good bookmaking any more than I believe the artists can produce any notable work in so short a time & without the fullest collaboration in order to secure a sense of uniformity in their work.

A friend of mine, who lately received the commission to illustrate a book on the

life of Christ, spent one year in Palestine and two years on the execution of his part of the work.

The result is a set of pictures of such deep insight, so full of local color, & with such a carefully thought out scheme of decoration running through them, all arranged with such a sympathetic hand by the editor that when they are published the book will have the threefold merit of being a work of complete literary, artistic & mechanical value, - as complete in execution as it was in conception.

It is in such a manner that I would love to undertake your work & I am thoroughly convinced it is only in such a manner that a work achieves real success & is of permanent value. It is only in keeping this constantly in mind that one can enlarge the permanent efficacy of ones work and really make himself felt in our culture - This striving to give the "best" in contradistinction to what will "go"; besides, it renders less & less tolerable the existence of that surfeit of cheap books that live "on the edge".

I have, this last year refused to illustrate three books, simply because I was convinced that their ultimate publication would be to fall in line with that great procession of cheaply gotten up gift books that make their appearance at Christmas and then sink into oblivion.

The material of your present work is of a totally different character and

my idea is (and I say it with all deference) that it possesses gems of such uncommon literary and artistic excellence, the value of which you do not thoroughly appreciate and the effect of their influence you are going to limit, I fear.

They have in them the elements of success and they are bound to succeed, because, as I said in my last letter, they appeal to no transient interest, so that their success depend in no wise(?) or any condition of time or any previous publication.

If they are published cheaply or summarily, they will fail to carry conviction or find an abiding place in the library, especially now-a-days when so much attention is being paid to the mechanical part of books and their general "get up".

Each art, that of the writer, the artist, and the printer should be sympathetically combined to present a distinguished effect.

Each art has its own peculiar and incommunicable sensuous charm, its own special mode of reaching the imagination, and its own special responsibilities to its material; so that to produce an effective whole the combination must be happy, the same sense of refinement and dignity must exist in all the parts - the constructive elements of the author, the reflective elements of the artist and the proper adjustment of these by the publisher if the intellect, the eye & the general fitness of things is not to be shocked.

1116

7

To do this requires time but it repays in the end & will prove the best for all concerned, because cheap success is never durable - This is a law of nature as inalterable as the sun.

Another thing, there is a field of immense & far reaching appreciation in the pages of a high class magazine for the publication of just this class of work & its ultimate compilation in book form.

You could, for instance, sell the right of appearance in the Harpers magazine which they would afterwards publish allowing you a royalty on the book.

Thomas Nelson Page with his less fertile field of Virginia folk lore did this. Virginia Frazer Boyle with his darkey "hoodoo" stories, Summers(?) MacManners with his Irish superstitions & now our own Wm McLennan with his French Canadian dialect stories came out & are coming out in "Harpers".

Frederic Remington created his "Sundown Laflame" & introduced him in "Harpers" and there is no reason why Joe Violin should not make his debut in like manner.

Under such conditions I would go to Canada, live with Joe Violin & his comrades, take him from life in his own picturesque garb & surroundings, considering neither time, comfort, care or expense.

There are, as I said in my last, in these stories just those elements which appeal most strongly to my imagination, my sympathies and, above all, my heart. They deal with a people and a history that I have always determined to treat

1117

8

eventually in art as you have done in literature, not with the same power I mean, but with the same motives.

I have only been waiting until I had acquired that technical equipment that would serve me as a lever, and if I lose this excellent opportunity it will come again, I am sure, when the light is turned on Canadian history & the Habitant as a yet unexplored field of highways & byways.

This time is not far off, if I can read the signs of the times aright.

It only needs some one who has the key and is powerful enough to turn on that light and point the direction.

I am positive you have it in your hands to do this and therefore my last word is - do it well.

Believe me

Yours faithfully

(signed) F.S. Coburn.

(handwritten)

1125

Antwerp  
Apr. 20th 1900

My Dear Dr. Frechette.

I have just today finished the commission on which I have been engaged since October last and I write to ask if you could oblige me with some (or preferably) all of the manuscript of your forthcoming book.

I should like to familiarize myself with it as much as possible & study out a scheme of decoration best adapted to its requirements. . . .

1126

1127

I am

Yours faithfully  
F.S. Coburn. (signed)

(handwritten)

1128

Antwerp

May 13th 1900

My Dear Dr. Fr chet

I beg to acknowledge with thanks the receipt of "Drapeau", "La Mare au Sorcier", your card and, some days ago, the sheet of "Hints for the preparation of drawings for reproduction."

"Drapeau" is especially good & offers a field that has always fired my imagination.

I have a composition of "Monsieur le Marquis" entrant dans la ville mourant (page 297) Vol. 2 "Montclan & Wolfe".  
- Parkman -

1129

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but I have never had the time to inform myself definitely in regard to costumes & accessories, so it has consequently remained in its initial stage.

I hope to speak with you about it when I next see you.

I am at present trying to finish a picture for the Institute Exhibition to be held here the first week in July, & after a hurried look at the Paris Exposition, return immediately to Canada.

In all probability I shall be home the latter part of July.

1130

I am

Yours faithfully

F.S. Coburn. (signed)

(handwritten)

1118

321

Upper Melbourne Que  
Sept 23rd 1900

My Dear Dr. Fréchette,

The limit of time allowed over here is now fast drawing to a close and I am hoping to sail on the 28th inst. for Antwerp.

What with my eyes and an untimely cold I have not accomplished one half of what I had planned (who ever does?) but I have gathered a fund of data for all my illustrations, filled my portfolio with sketches, and, with a well defined idea of what I have to do, feel I can now complete, as well, if not better, my drawings on the other side than I could here.

I had hoped to be able to leave you a few of the completed drawings, but I foresaw that by so doing I would have to neglect my search for detail studies or be late for the reopening of the Academy, but I assure you they are all under way and I only need to feel myself settled again in my studio to finish them.

I enclose herewith "Le feu follet", and beg you to let me have "Le Diable de Foyes" until I return to Antwerp. I am not quite positive that I have it there but I think so.

1119

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I trust Mlle "Ouisse" is ere now completely recovered and I beg you to tell her that the little bookmark device I had planned for her is not forgotten but I have been compelled to leave it, also, until my return and she will have it now very shortly.

It is possible that I return again to Canada next summer in which case it will partake more of the nature of a holiday and rest. This trip has been one of work & search and I am returning with but little benefit of the "outing."

I hope, however, to do some good work this winter and if boundless enthusiasm is any criterion I shall.

The list of stories I have from you are

"Drapeau"  
"Easter Bells",  
"Le Diable des Foyes"  
"The Iron Skeleton"  
"Money Musk(?) "  
"Le Feu Follet"

I am sorry I will not have an opportunity of seeing you before leaving, this time, (I presume you are still in the country) but I promised the Director to be back for the 10th October & as I have also some business to do in London I cannot delay any longer. I should also liked to have met Mr. Morang but I am going to arrange these drawings so there will be no difficulty

1120

with engravers and also to leave him sufficient time to do it well. With kindest regards to all of yours and with the most delightful memories of the visit to Varennes I am Yours faithfully.

(signed)

F.S. Coburn

(handwritten)

1131

Antwerp  
39 Rempart des Béquines  
19 Jan. 05

My Dear Dr Fréchette

As you will see by the enclosed clipping there will be held here, sometime in July, an exhibition of Jordaens work (something after the Van Dyke & The Rembrandt exhibition of 1899 and 1900) and I thought it would be an excellent opportunity for you to make known your example of his work.

Amateurs from all over Europe will flock to see this monument retrospective & it will be superbly mounted.

1132

Yours Sincerely,  
F.S. Coburn. (signed)

P.S. I have your letter re: Morang - He is as I have thought all along a "scab" & useless to do business with.

F.S.C.



B. Public Archives of Canada, Ottawa.  
Part II: Letter from Fréchette to F.S. Coburn.

3941

(handwritten; lined paper; with line struck through body of letter on diagonal)

Montréal, 29 décembre 1899.

Mon cher artiste,

Je suppose que M. Morang, suivant sa promesse n'a pas manqué de vous adresser douze exemplaires de notre volume. Grâce surtout à vos belles illustrations le succès est mirobolant. C'est le livre à la mode, et vous verrez, par les extraits de journaux que je vous envoie que vous avez votre large part dans l'appréciation tout le monde fait de l'ouvrage. (Nous serait-il possible de profiter de la circonstance pour lancer un autre volume dans le cours de l'été prochain? Nous l'intitulerions: Popular Legends of French Canada. Qu'en dites-vous? Vous n'auriez pas besoin de faire un travail aussi élaboré que pour le Christmas: une sous-tête de titre et un dessin hors texte pour chaque histoire serait suffisant. Je suis prêt, quant à moi, à fournir le texte à votre demande; et dès aujourd'hui je vous adresse deux échantillons de ces légendes, pour commencer. (Répondez-moi si vous êtes prêt à vous mettre au travail, et si les conditions que M. Morang vous a accordées vous agréent. (En attendant, les miens et moi, nous nous émissons pour vous souhaiter une année de santé, de succès et de gloire. God bless you!

Votre collaborateur et ami.

P.S. Je vous inclus la copie d'une lettre que M. Morang a reçu du premier ministre d'Ontario.

B. Public Archives of Canada, Ottawa.

Part III: Letter from Edith Drummond to Henry J. Morgan.

(handwritten)

1808

Richmond, Que.  
Dec. 19th 1908

Henry J. Morgan Esq. L.L.D. etc  
Ottawa

Dear Sir.

I am enclosing ans. to your inquiries about Mr F.S. Coburn and I am satisfied from the source which I obtained these, that they may be relied upon. As I had to acquire the information, I could not answer your letter sooner. Please remember me to Lord Aykmer(?) when you see him.

Yours Sincerely

Edith (?) Drummond (signed)

(handwritten)

1809

Facts asked for re:  
Frederick Simpson Coburn

- (1) Frederick Simpson Coburn
- (2) son of Newlands Coburn & his wife Laura Annie Thomas
- (3) Born in Upper Malbourne Que on Mar 20th 1871
- (4) Educated in St Francis College, Richmond Que where he taught plain and ornamental writing  
He later studied in the art classes in Montreal under the late S.C. Stevenson  
From there he went to New York and graduated from The Carl Hacker Art school and went direct to the Royal Academy Berlin Germany after passing a brilliant examination he graduated from there going to Paris where he studied under Gerome. (Then one of the greatest living teachers of the French Art school.) where he won a scholarship.
- (5) After passing his examination in Paris he came home to Canada & took up the illustration of Dr. Drummond's first Volume of poems "The Habitant" and the following year he took a course in the Slade School of Fine Arts in London, Eng. from there he went to Antwerp and when graduating he was leader of the class and in a competition won the Government subsidy. Besides the "Habitant" he has illustrated "Johnnie Courteau" "Madeleine"

(handwritten)

1810

"Madeleine Verchers" "Philorum and his Canoe" "The Voyageur" all by Dr. Drummond. He has just finished illustrating "The Great Fight" containing a biography of the late Dr. Drummond written by Mrs. Drummond and some of his unpublished poems

He has illustrated "The Cricket on the Hearth" and "A Christmas Carol" by Dickens, Edgar Allan Poe's Works, Browning's "Our Last Ride Together" Washington Irving's "Rip Van Winkle", and "Christmas in French Canada" by the late Louis Frechette and Goldsmith's works a new volume just put on the market by Putnams.

The artistic merit of his work on Dickens' "A Christmas Carol" received a very flattering notice in the "London Times" after it appeared in London. The Canadian Govt chose three of his canvases for the St. Louis Exhibition

They are now in a private collection in Montreal

C. Drummond Collection, Montreal.

Part I: Correspondence from F.S. Coburn to Dr. W.H. Drummond.

Upper Malbourne Que.  
Sept. 8th 98

My Dear Dr Drummond.

I have just got back from Ste. George de Windsor where there(?) I was hunting up "Phylorum". He was sick in bed but got up & dressed & posed when I told him that 25000 people were clamoring for his picture. I've been working like the Devil and although none of the drawings are positively completed (You see I push them all together changing from one to the other) still if necessary I could let you have three for next week finished.

Next Saturday will see me well towards the end & it would be well to let me work quietly till then & I will go in with a bundle. I intended writing you just when your letter arrived in regard to the costumes, or costume rather, for the figures in the composition for Madeleine Verchères.

Have you seen anybody about it? The officials of the Historical ball?

I will leave that till the last, having Putnams reserve the space. (I have the size) while they could go on with the rest.

I wish you could find me a costume of that period for I'm so busy with the other drawings that I can't spare the time to hunt

(Page 2)

one up myself. If you cannot do it kindly let me know. I know it is out of your province & much of me to ask you but circumstances insist.

I am delighted at the honors reserved for you at the hands of the Royal Soc. of Literature.

I had to refuse yesterday a book to illustrate for Xmas. That makes the third since I came home that I have refused.

Many thanks for your kind invitation Where did you get the impression that I was such a bon vivant as to think it necessary to mention the work in an invitation? Heavens! if you could see the dinners I sometimes invite myself to abroad you would simply say "come in & eat some porridge "with us" I have bought , , by the way, the complete edition of Parkman & am thinking seriously of Kingsford. Would you advise the latter?

Expect me then the latter part of next week & in the meantime if possible let me know something about a costume because if you are not able to get one I will have to have one made. I think you will be satisfied with the work I have been doing at any rate I've become serious as I could with it.

With kind regard, Faithfully yours  
F.S. Coburn.



Antwerp  
March 22nd 1901

My Dear Dr. Drummond,

I have just sent to Putnams the completion of the drawings for "Johnnie Courteau" accompanied with a consular invoice.

In a letter received from them this morning they complain of being taxed \$15.00 for the two drawings, left with you last summer & which were at the time of their writing still in the Customs House.

I understood from your letter of Feb 8 that you had made arrangements for their passing thru customs, either as drawings going in for engraving & ultimately to be returned, as is the case, - If you have not done this or accompanied them with a consular invoice, at a nominal figure' they will have a pretty bill to pay in duties.

It is exasperating to feel that when I have put my price, for 6 months work, down to the lowest possible figure that the Gov't should come in & add on three quarters of it to themselves.

I charged Putnams at the

(Page 2)

rate of \$25.00 each for the large drawing's & \$5.00 each for the pen drawings. The originals to be my property.

On some of these drawings there is 2 weeks work & a good bill for models. so you see I have not gained very much.

There are many ways that these drawings should have avoided being taxed & I think that on the second lot there will be less expense.

I would not have sent them to you had not I thought you would be interested in seeing them & since you offered to forward them I thought you would be more "au courant" with the formalities than I am.

Esperons le mieux, because every cent that the publishers spend in extras is going to be at the expense of the appearance of the volume & I care more for that than anything else. That's why I made my charges low. I wanted to make this vol. better than good - To establish a precedent.

I am Yours faithfully.

F.S. Coburn

39, Rempart des Béguines  
Antwerp  
Nov. 9th 1901

My Dear Dr. Drummond.

Many Thanks for your vol. of "Johnnie Courteau" just received.

It is really a great pleasure to feel your appreciation of my part of the work & I thank you for the kind expression of it.

I am especially glad that you underlined the words "Hard Work" in the inscription (for without it "genius" is useless) and "work" in the sense of pushing to the degree of finish many of these illustrations possess, is, perhaps their most distinguishing technical characteristic.

That they should include local color & characteristic types was to be taken for granted & the only part "genius" (a curious word) could play in their make up was in a tasteful arrangement of these elements & their artistic "mise en page".

The work on which I am now engaged, Edgar Allan Poe, demands a totally different conception.

It is calling on powers I have never heretofore seriously exercised & is putting to the utmost test my whole artistic equipment.

Until now I have always dealt with an objective, familiar world, with characters of

page 2

everyday life, mostly gay; with Poe I am transported into a bizarre imaginative world of death & darkness & destiny.

After nearly three months trying to treat his text literally I have destroyed all my drawings & now I have launched myself into allegory, so what I am making now is more the spirit of Poe than his text.

These illustrations will come to you as a surprise (I have surprised myself) & I feel sure no one has ever before interpreted Poe in the same sense as I am doing.

There is no beauty in these drawings; many of these are repulsively brutal & uncompromisingly hopeless in theme.

One, "Dreamland" - a gigantic figure whose black wings encircle a world of water & desolation looks down from its black throne on white robed figures wandering aimlessly through its mazy(?) islands - Everything is stifling, there is no air & all is desolate & bare. Another I am calling "The Murderer" is a naked figure of a man, all torn & lacerated with thorns, being crushed into the grave of its victim (still writhing in the agony of a brutal death) by a gigantic powerful figure of Destiny whose wings shut out all light from above. All the landscape of the hill down whose slope the man has been wandering is

(Page 3)

3

desolate & overgrown with rank weeds. Another, - Death, hideous & powerful, gazing from the watch tower of a strange city in the sea at a long procession of bodies entering its walls over a darkened bridge.

These are some of the subjects of my present work. Here & there, however, are little passages of beauty but they only seem to heighten the general effect of despair & disolation & deaths which I find penetrating all his writings & of which I am trying to give expression in my drawings.

I am working like a trojan, full of enthusiasm, for I hope to make something notable out of this series. My health is splendid, only occasionally my eyes trouble me. My poor eyes I pity them, they have a hard taskmaster.

I am left absolutely without news in regard to Frechette's book although I have written repeatedly. Maintenant je m'en fiche. -

I often read over your poems to my friends & to myself & the one which impresses me the most after all, is "Child Thoughts."

This impression is no doubt heightened by my knowing the story & characters from behind, as it were, & the ties which bind them together, but there is, too much imagery in it & it is well expressed.

Well This much for now, Remember me kindly to Mrs. Drummond & your brothers

(Page 4)

& with kindest regards to yourself

Yours Sincerely,

F.S. Coburn

Antwerp  
39 Rempart des Béguines

Feb 1st 1906

My Dear Dr Drummond.

. . . .  
If Conan Doyle gave up medicine for literature, Seymour Hayden for the etching needle, Henry Tonks for the brush (& all archival form & fortune) why not Dr. Drummond for a mining directorship (?)..

. . . .  
After completing, for Putnams' "my wood engravings for Browning's "The Last Ride Together", I have taken up with new energy the last thread of my painting & am enthusiastically trying to unravel some of the knots.

(Page 2)

2

Did you ever notice the drive wheels of a locomotive slide around on slippery rails when starting off with a heavy load? After a lot of useless turns, finally, with a little sand, they get down to work & "grip" the rails in earnest — well, I think I am getting into the sand with my painting.

It is beginning to "pull" in the right way & I feel it "gripping" as it never did before.

My work is now far away beyond where you know it.

Yes I, too, considered the prices set on these pictures high, (In fact I hate to put a price on any of my work) but they were what my professor here judged reasonable & the price that class of work obtains here. In any case we will arrange about prices later on & we'll settle that all right. If I can get the price of the frames (\$42.00 for the 3, at Scott's) & the cost of the models I'll be all right.

You see, here, art has, almost like chairs & tables, a settled & definite value & few of the houses of the bourgeois class have not 4 or 5 really good pictures. What I mean to say is that art here is a living thing. It is in the air, and that is precisely why I prefer to remain here where I can breathe it most. Here I have artistic associations of the highest order, the stimulus of an artistic environment, a really unique

(Page 3)

opportunity for the highest artistic development. All of which I lack at home. With the determination I have to develop my art I am insensibly (?) attracted to an environment best adapted to that purpose. Were I born without that penchant, inbred(?) with the unique idea of making a name or money or a situation, I would make immediately for home & dance "big" with the rest, but you cannot imagine how each time I return home I find myself more & more out of tune with conditions & the everlasting word "MONEY" & the rush often it jars me. This may sound pessimistic & unpatriotic but let me explain. - I do not reproach the legitimate desire to make money, on the contrary, it is the nerve & blood of the country (& heaven knows I wish I had some of it myself) but what I do reproach is the fact that many of those who get it, do so at the expense of all that goes to make life worth living in the meantime.

I know at least 4 people in the Townships who are worth anywhere from \$50,000 to \$100,000 on the walls of whose houses are framed (99<sup>ct</sup> gilt) 'Xmas supplements of the "Graphic" or "London News" (if it's not a soap adv't., or worse), who never buy a book (in one instance they borrowed Papa's copy of "the Habitant" to read), whose music is moody & lanky and who think the theatre immoral.

Of course there are exceptions to this rule. There is culture in Montreal & music &

(Page 4)

art and all the accompaniment of a high civilization but it is exclusive, expensive, it is patronized by the few, it is not in the air.

Many ask me why I stay over here so long - I explain this to you because I feel you will understand.

I want to play high, for the best that's going, & here's where the big players are. If I can keep my head up here I can easily swim at home, but in the meantime I want to get the best there is in Art - music, painting, literature & drama to develop my aesthetic taste & the technical side of my art to the fullest & possible extent.

I made a special arrangement with Putnam's to retain possession of the original drawings for "The Voyageur". Mindful of the fact that it is to you & poor Mr. Sam Stevenson (unfortunately he left us before I could ever express my gratitude to him for the advice & guidance he gave me

C. Drummond Collection, Montreal.  
Part II: Barclay Drummond Fine Arts Policy.

Correction Fine Arts Policy. No. F. A. 34104.  
 Estate C. Barclay Drummond.

Johnny Courteau	100.	r
Bruce Picking	75.	r
Grandma & Child	50.	r
The Toast	25.	r
Moonlight & Starlight	25.	r
Habitant Himself	20.	r
The Lake	25.	r
Devotion & Reverence	100.	r
The Portage	25.	r
Doctor en route (The Country Doctor)	100.	r
The Devil Ketch Heem	25.	r
Girl with Pitcher	25.	r
Love in the Moonlight	25.	r
Latitude	75.	r
Boy Whittling (Joc)	15.	r
Girl on Bench	20.	r
House below the hill	10.	r
Boy returning from fishing	10.	r
Thatched Cottage	25.	r
The Fox-Robin	10.	r
(continued)	7	30 r

Bridge & Woman.	730.
The Big Portage (The Last Portage.)	25
Canoe on Rapids	26
The Wood sleigh & Salk.	29
Potlucanis	11
	<u>825</u>



D. Coburn Collection, Toronto.

Part I: Correspondence from Putnam's to F.S. Coburn.



G. P. PUTNAM'S SONS  
PUBLISHERS AND BOOKSELLERS  
The Knickerbocker Press.

NEW YORK  
24 and 26 West 45th St.  
27 and 29 West 23rd St.  
—  
LONDON  
24 Bedford St., Strand

24 and 26 West 45th Street

April 19, 1911.

My dear Mr. Cohn:-

It is a positive shame, and I beg to apologise for the same, but your letter of March 18th which Mr. MacGillivray passed over to me has been neglected on my desk for some time. I am very sorry but I hope that you will forgive me.

Mr. MacGillivray tells me that he has sent you the proof of the engravings by mail as requested.

Now, in regard to reserving the originals, we of course always want to act in connection with these originals in accordance with the wishes of the artist. As you stated nothing about reserving these since they first came in, we have framed them and used them for decorative purposes in our new store, and by the way, you will notice by the heading of this sheet that we have moved our publishing business uptown. I know that you will be pleased with our new quarters (and am hoping to welcome you here before long) because the environment is free from the turmoil and commercial discomfort of downtown of which you so often complained.

To go back to the illustrations. We have not sold any of these nor offered them for sale, and when you come on, if you will indicate what you desire to be done in the matter, I shall take great pleasure in carrying out your wishes.

envelope - dated 1912

Putnam's Stationery - heading  
(typed)

August 5, 1912

My dear Coburn:-

When you last wrote me, there seemed to be some slight hope that you might honour this part of the world and Mrs. Putnam and I have been looking forward to the pleasure of greeting you at Rye. I am shortly planning to go West for a somewhat extended absence and Mrs. Putnam has insisted upon me writing to you. She is looking forward to a visit from you and will be very much disappointed if you do not honour her during September. I know that a visit from you would give her a great deal of pleasure and I do hope that your plans may admit of your coming in this direction.

I may add that I am going out to see my boy George whom you remember, who has been made mayor of Bend, Oregon.

Yours sincerely,  
(signed) J. Bishop Putnam.

G. M. PUTNAM'S SONS  
233 WEST 4TH STREET  
NEW YORK  
2 BEDFORD STREET, STRAND  
LONDON

Frederick Coburn, Esq.,  
Upper Melbourne,  
Quebec, Can.

My dear Mr. Coburn:

I am afraid in the con-

fusion caused by the sudden death of my father last week that nobody notified you of the sad occurrence. Dad died on the evening of October 7th, at our home in Rye. The end was very sudden, but considering the alternative, of long months of intense suffering, we feel <sup>very</sup> thankful that it came the way it did. Mother was with him at the last and although the shock was very great she is doing splendidly now.

Mother and I were talking over the other day the possibility of having a portrait of Dad made and our

first thoughts were naturally of you, who always knew Father so well and could put much into a portrait of him that would not be possible by a stranger. We have a number of excellent photographs, and we feel sure that your memory of great assistance. Father would be glad to have you visit us in Rye for as many weeks as you see fit. We could talk over the suggestion and could then come to some definite conclusion. I am going to be in Rye with Mother for the next few weeks and George, my younger brother, is coming here in November. Could you not so arrange your plans that you could pay us a visit in the very near future? The sooner the better as far as we are all concerned, and I am

y

D. Coburn Collection, Toronto.  
Part II: Letter from McClure's to F.S. Coburn.

letterhead for S.S- McClure Limited  
Broadway  
N.Y.C.

(handwritten)

Jan 5th/93

My Dear Coburn

The Zolas are good in many ways and I am delighted with them on the whole, partly on account of their intrinsic merit which is great - and specially because they show that you are trying hard to do your best - I am too hurried to say much more. I only add that as you wished it I send you a new batch of things. Do take as much interest in them as you have taken in the steamer and Zola pictures.

(page 2) letterhead

and I will be gratified. My best wishes and hopes that I may soon see you and talk with you.

Believe me

Ever Sincerely yours

August & Iaccaci

D. Coburn Collection, Toronto.

Part III: Undated & Unidentified Excerpts of Letters from F.S. Coburn.

1913 (?)

(handwritten)

Mr. F.S. Osburn, Upper Melbourne, Canada

Your Fuller(?) pictures are fine. They have just arrived. In composition and in tonal work(?) it seems to me that they stand in the very front rank of your work and we are delighted with them.



1916 (?)

undated scrap of paper; possibly a draft of a letter,  
with much crossed out; handwritten in Coburn's hand;  
torn.

recto: Just a note to say that I have just finished  
the 3 paintings from Johnnie Courtreau, The Great  
Fight & Voyageur.

They are not just replicas of the original  
drawings which were in black & white but translations  
of the subject into another medium retaining the flare(?)  
& ambience of the subject & I hope you will like them.

What I wanted

(torn)

verso: to enquire was whether you wish done to frame  
them here before sending them on or have them framed  
in Toronto.

With kind regards & regrets for having kept you  
waiting so long. I am returning HOME to town (?)  
next week & my address there is 1258 St. Matthew

(torn)

7

D. Coburn Collection, Toronto.

Part IV: Letter from McLean Publishing Co. Ltd. to F.S. Coburn.

letterhead: The MacLean Publishing Co. Ltd.

May 15-16 (1916?) - Toronto

(typewritten)

Mr. F.S. Coburn  
Upper Melbourne, Que.

Dear Mr. Coburn

I have read your Flemish Folk lore story with much interest. It is well handled, and the coloured wax drawings are the finest in that line I have ever seen. I cannot express the pleasure I took in studying the illustrations, but unfortunately the matter is not sufficiently in our line to make it possible to offer you a proposition. We are only accepting matter now which deals directly with Canadian affairs and I am afraid that the fact that Canadian troops are fighting in Flanders is not sufficiently strong a link to bring this matter within our policy.

Also the presentation of the illustrations, if done properly, would be so expensive that we cannot see our way clear to attempt it.

I would strongly advise that you submit this matter to the Century Magazine or to Harper's or Scribner's. All three handle considerable matter of this class and I am convinced that you could place this material on the strength of the illustrations alone.

I am having the material returned to you, under separate cover.

Yours very truly

The MacLean Publishing Co. Ltd.

T.B. Costani(?) signed

General Managing Editor

D. Coburn Collection, Toronto.  
Part V: Letter from Jessie R. Mitchell to F.S. Coburn

(Documents: Collection of Mr. and Mrs. N. Coburn, Toronto)

envelope - typewritten from 1156 Moana Drive  
San Diego 7, California

postmarked Aug 12 1959, stamped U.S. Via Air Mail  
mail stamp

addressed to: Dr. F.S. Coburn, R.C.A.  
Upper Malbourne  
Prc. of Quebec  
Canada

(folded paper typewritten across fold)

(verso) Dear Mr. Coburn,

You may have wondered that the Drummond book I expected  
to send to you (for autographing) in a day or two has  
never been received.

I am so glad  
that I have the two copies that did come through and were  
autographed by you. I especially liked the way you did  
the second one with the "F.S. Coburn R.C.A. Jessie Kellock  
posed as Madeleine Verchères in 1898 in Upper Malbourne."  
The R.C.A. pleased me and the whole inscription brought  
back happy memories.

With kindest regards and many thanks-  
Your sincere friend  
Jessie R. Mitchell

(handwritten)

Aug. 12th  
1959

(recto; right of fold)

stationery - printed  
Crown Point, Pacific Beach  
and Mission Bay  
San Diego, Calif. & drwg.

APPENDIX VI: CHRONOLOGY OF F.S. COBURN

1871

March

Coburn born March 18, Upper Melbourne, son of Newlands C. and Laura Anne Thomas.

1881-1886

Coburn attends St. Francis College, Richmond.

1887-1888

Coburn, possibly on the advice of Henry Sandham (1842-1910), attends evening art classes at the Council of Arts and Manufactures under C.S. Stevenson (active 1885) and René Quentin (French?), while working during the day at Sabiston Litho & Pub. Co.

1888

November

Diploma from the Second Annual Exhibition of the Stanstead Livestock Association, executed in pen and ink by Coburn.

Coburn's sketches from photographs by 'Bennetto' of the "Railway War in Manitoba", published in The Dominion Illustrated, November 10.

1889

March

Coburn on board ship en route to Germany March 18.

July

Coburn's pen and ink drawings of the Ogilvie & Co.'s "Royal" Mills, Montreal for "Our Canadian Industries", published in The Dominion Illustrated, July 6.

September

Coburn's sketches of the Montreal Bicycle Races on August 24, published in The Dominion Illustrated, September 14.

1890

June

Coburn studies at the Academy in Berlin under Franz Skarbina (1849-1910) and Julius Ehrentraut (1841-?).

Coburn studies at the Carl Hecker School in New York.

1891

March

Coburn sails on the S.S. Wieland from New York to Berlin, March 12.

May

Coburn receives diploma from the Royal Academy in Berlin, May 4.

November

Coburn's mother dies.

Coburn studies in Munich.

1892

March

Coburn sketching in Potsdam, Germany, March 20.

April

Coburn sketching and travelling in Prag, Czechoslovakia, April 2, Vienna, Austria, April 4, Salzburg, Austria, and Leopoldsburg, Belgium, April 6.

Coburn moves from Berlin to Paris, April 23.

Coburn enrolls in the Ecole Nationale et Spéciale des Beaux-Arts, April 25, in the atelier of Jean-Léon Gérôme (1824-1904).



1892

August

Coburn visits Upper Melbourne.

1893-1896

July-December

From July 1893 until December 1896 Coburn's sketches, executed from photographs, published on a regular basis by McClure's Magazine in New York.

1894

August

Coburn's sketch of a building of the University of Central West, executed most probably from a photograph, published by Harpers' Weekly, August 25.

1895

January

Coburn's sketches, executed probably from photographs, for an article "Charleston and the Carolinas", published by Harpers' New Monthly Magazine.

May

Coburn's sketches for "A Welsh Experience" published by Harpers' New Monthly Magazine.

August

Coburn's original sketches published by The Monthly Illustrator, as part of an article by Edward King, "The Human Face".

September

Coburn's sketches, executed probably from photographs for articles: "Au Large" by Henry Van Dyke and "Country Clubs and Hunt Clubs in America" published by Scribner's Magazine.

1896

Coburn is introduced to Dr. William Henry Drummond (1854-1907) by C.S. Stevenson prior to leaving for Europe.

1896-1897

September-May

Coburn studies at the Slade School of Art in London under Professors Brown (?) and Henry Tonks (1862-1937).

1896-1898

Coburn spends the summers of these years with Maurice Cullen (1866-1934), Edmond Dyonnet (1859-1954), John H. McNaughton (active 1876-99) and possibly C.W. Jefferys (1869-1951), at Beaupré.

1897

October

The Habitant by Dr. William Henry Drummond published by G.P. Putnam's Sons, New York, with illustrations by Coburn.

December

Coburn passes exam at the Institut in Antwerp, taking first in drawing and composition, and second in painting out of a class of 30.

1897-1901

September-May

Coburn studies at the Institut (Nationaal Hager Instituut voor Schone Kunsten) in Antwerp, in the studio of Albrecht de Vriendt (1843-1900), director, artist, painter, and his brother Juliaan de Vriendt (1842-1935), director and illustrator.

1898

January

Coburn is residing in Belgium.

May

Coburn visits Paris for about one week.

June

Coburn wins the Belgium "Goot Subsidy" in painting class of '98, which is good for 3 years.

1898

July

Coburn visits England for a few days.

July-August

Coburn residing in G(?) Holland.

August-October

Coburn visits Upper Melbourne.

October

Coburn returns to 37 Rempart des Béguines in Antwerp.

Phil-o-rum's Canoe and Madeleine Vercheres, by Dr. William Henry Drummond published by G.P. Putnam's Sons, New York, with illustrations by Coburn.

1899

January-April

Coburn is residing in Antwerp.

April

Coburn is in Paris towards the end of April.

1899

Christmas in French Canada by Louis-Honoré Fréchette (1839-1908) published by George N. Morang & Co., Toronto, with illustrations by Coburn.

The Legend of Sleepy Hollow and Rip van Winkle by Washington Irving (1783-1859) published by G.P. Putnam's Sons, in New York, with illustrations by Coburn.

1900

January-May

Coburn is residing in Antwerp.

1900

June

Exhibition of the original 'designs' for Dr. Drummond's The Habitant by Coburn, 20 canvases, monotonies in oil, 1 or 2 watercolours, lent by Dr. Drummond, at the A.A.M., June 26.

July

Coburn's work is included in the Institute's exhibition in Antwerp.

Coburn travels to Paris after exhibition and then home to Upper Melbourne for the end of July.

September

Coburn is visiting Upper Melbourne.

June

The A.A.M. exhibition sent to Sherbrooke (see above).

Coburn plans to sail for Antwerp on September 28, promising to be there for October 10, with a stopover in London.

La Noel au Canada by Louis-Honoré Fréchette published by George N. Morang, with illustrations by Coburn (a translation of the 1899 Christmas in French Canada).

A Christmas Carol by Charles Dickens published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

December

Coburn is residing at 39 Rempart de Béguines in Antwerp.

1901

March

Coburn is residing in Antwerp.

1901

October

Coburn is in Upper Melbourne.

November

Coburn is residing at 39, Rempart des Béguines, Antwerp.

Johnnie Courteau by Dr. William Henry Drummond published by G.P. Putnam's Sons in New York with illustrations by Coburn.

1902

February

Coburn is residing at 37 Rempart des Béguines in Antwerp.

August

Coburn is visiting Upper Melbourne.

The Complete Works of Edgar Allan Poe, (1809-1849) published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1903

June

Coburn studies for at least a period of six weeks under Jakob Smits (1855-1928) at Agterbosch, near Antwerp.

1904

Coburn is listed as residing in Antwerp by the R.C.A.

March

Coburn's Flemish Fireplace, his first work exhibited with the R.C.A. at the A.A.M., March 17, (no. 37).

1905

January

Coburn is residing in Antwerp.

February

Coburn visits New York to show Putnam's his designs probably for The Voyageur.

1905

February

The Voyageur, by Dr. William Henry Drummond published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1906

February

Coburn is residing at 39 Rempart des Béguines in Antwerp.

May

Coburn's Dutch Interior of 1906 exhibited with the R.C.A. at O.N.G.C., May 4 (no. 39).

The Last Ride Together by Robert Browning (1812-1889) published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1907

April

Coburn's Dutch Interior exhibited with the R.C.A. at the A.A.M., April 1, (no. 55).

Coburn's Dutch Peasant exhibited with the R.C.A. at the A.A.M., April 1, (no. 56).

May

Coburn visits Ireland and London.

June-October

Coburn is residing in Antwerp.

September

Coburn visits Ireland.

The Good-Natured Man, A Comedy by Oliver Goldsmith (1728-1774) published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1908

Louis-Honoré Fréchette dies.

1908

May

Coburn visits Scotland.

June

Coburn is residing in Antwerp.

Coburn is expected in New York with regard to The Great Fight illustrations.

July

Coburn visits Upper Melbourne.

December

Illustrations by Coburn for Illustrated Sporting and Dramatic News (London).

The Works of Oliver Goldsmith (10 vols.), edited by Peter Cunningham, published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

The Great Fight by Dr. William Henry Drummond, published posthumously by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1909

June-September

Coburn is residing in Antwerp.

The Works of Alfred Lord Tennyson (1809-1892) with preface by Elisabeth Luther Cary, published by G.P. Putnam's Sons in New York, with illustrations by Coburn and Gustave Doré (1832-1883).

1910

Coburn is residing in Antwerp.

1911

Coburn is residing in Antwerp.

The Chimes by Charles Dickens, published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1912

April

Coburn is residing in Antwerp.

Coburn visits Holland.

Coburn visits Venice.

August

Coburn visits Upper Melbourne.

Boys of Other Countries by Bayard Taylor (1825-1878), published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1913

April

Coburn is residing in Antwerp.

May

Cover illustrations by Coburn for Life magazine, published May 8.

June

Coburn visits Upper Melbourne.

Coburn visits Holland.



1913

Coburn visits Bruges.

A Venetian June by Anna Fuller (1853-1916), published by G.P. Putnam's Sons in New York, with illustrations by Coburn.

1914

Coburn visits Upper Melbourne.

Legend of Misery, Flemish legend illustrations by Coburn.

1915

J. Bishop Putnam dies (1847/48-1915)

Coburn is in Upper Melbourne.

November

Illustration by Coburn for Farmers' Magazine, cover.

Coburn marries Malvina Scheepers in Upper Melbourne.

1916

January

Illustration by Coburn for Farmers' Magazine, cover.

November

Coburn's Montreal studio opened, 1258 St. Matthew St.

November-December

A Venetian Waterway, a wax drawing by Coburn, exhibited with the R.C.A. at the A.A.M., November 16-December 16, (no. 278).

1916-1918

Coburn and his wife are listed as living in Upper Melbourne by the R.C.A.

1917

April

"An Exhibition of Original Illustrations and Reproductions by F.S. Coburn", opened April 7 at the Montreal Arts Club.

1919

Coburn and his wife are listed as residing at 39 Rempart des Béguines in Antwerp by the R.C.A.

1920

Coburn elected Associate Member of the R.C.A.

Coburn and his wife are listed as residing at 79 Mansfield St., Montreal by the R.C.A.

1921

April

Coburn's L'Habitant no. 45 exhibited with the A.A.M., April 1-23,

November

Coburn's L'Habitant exhibited with the R.C.A. at the Art Gallery of Toronto, Grange Park, (no. 26), November 17-January 2, 1922, illus.

1922

Coburn's address is listed as being c/o Ch. Edington, 52 St. Matthew St., Montreal by the R.C.A.

March-April

Coburn's L'Habitant, no. 47 exhibited at the A.A.M., March 21, April 15.

1923

Coburn is listed as residing at 52 St. Matthew Street, Montreal, by the R.C.A.

1925

Coburn is listed as residing at c/o Scott & Sons, Montreal by the R.C.A.

1926

Coburn is listed as residing at 52 St. Matthew Street, Montréal by the R.C.A.

1927

Coburn orders a Sports Model Roadster.

1927-1937

Coburn is listed as residing at 1258 St. Matthew Street, Montréal by the R.C.A.

1928

Coburn elected a member of the R.C.A.

1929

Coburn wins the Jessie Dow prize at the A.A.M. Spring Exhibition for this March Morning painting.

1930

Coburn and his wife leave for Belgium, May 20.

1932

Coburn exhibits three paintings with Scott & Sons in Montreal, "Contemporary Montreal Artists", February 13-27.

May

Exhibition of Coburn's Drummond illustrations at the Arts Club on Victoria Street.

\* Coburn and his wife leave for a visit to Belgium, Paris and Holland, May 9.

1933

Coburn's wife dies, while they are in Paris; she is buried in Antwerp.

Coburn becomes a member of the Pen and Pencil Club of Montreal.

1934

Exhibition of Coburn's Drummond illustrations at the Montreal Arts Club, organized by R.W. Pilot (1898-1968).

1935

August

Coburn is residing at Upper Melbourne.

1936

Three paintings of 'Carlotta' by Coburn are exhibited at the A.A.M. Spring Exhibition.

June

Coburn receives an Honorary Doctor of Civil Law from Bishop's University, June 18.

1938

Coburn is represented by two paintings at the Century of Canadian Art Exhibition at the Tate Gallery in London.

1938-1950

Coburn is listed as residing in Montreal by the R.C.A.

1941

Coburn is elected a Senior Member of the R.C.A., followed by Council Painter.

1941-1942

Coburn is President of the Pen and Pencil Club of Montreal.

1951-1960

Coburn is listed as residing at Upper Melbourne by the R.C.A.

1952

Coburn's Montreal studio closed.

1960

May

Coburn dies in Upper Melbourne, May 25.



"How Bateese Came Home",  
The Habitant, p. 24, 1897.F.6



2  
"Pelang", The Habitant,  
p. 74, 1897.F.12



3  
"The Hill of St. Sebastien,  
Johnnie Courteau, p. 32,  
1901.F.7



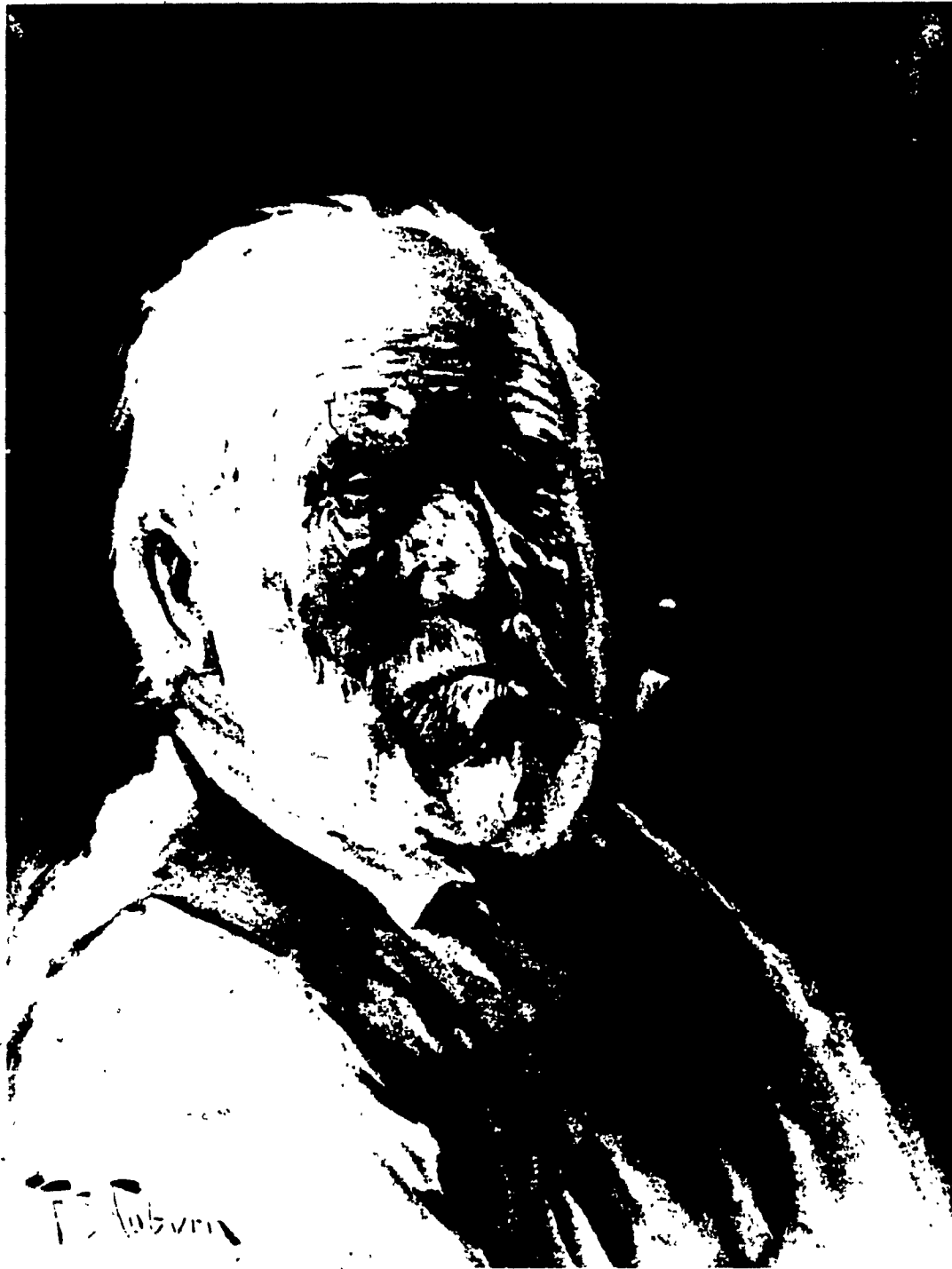
4  
Version of "The Hill of St.  
Sebastien", Johnnie Courteau, p. 32,  
1901.F.7, Related Works



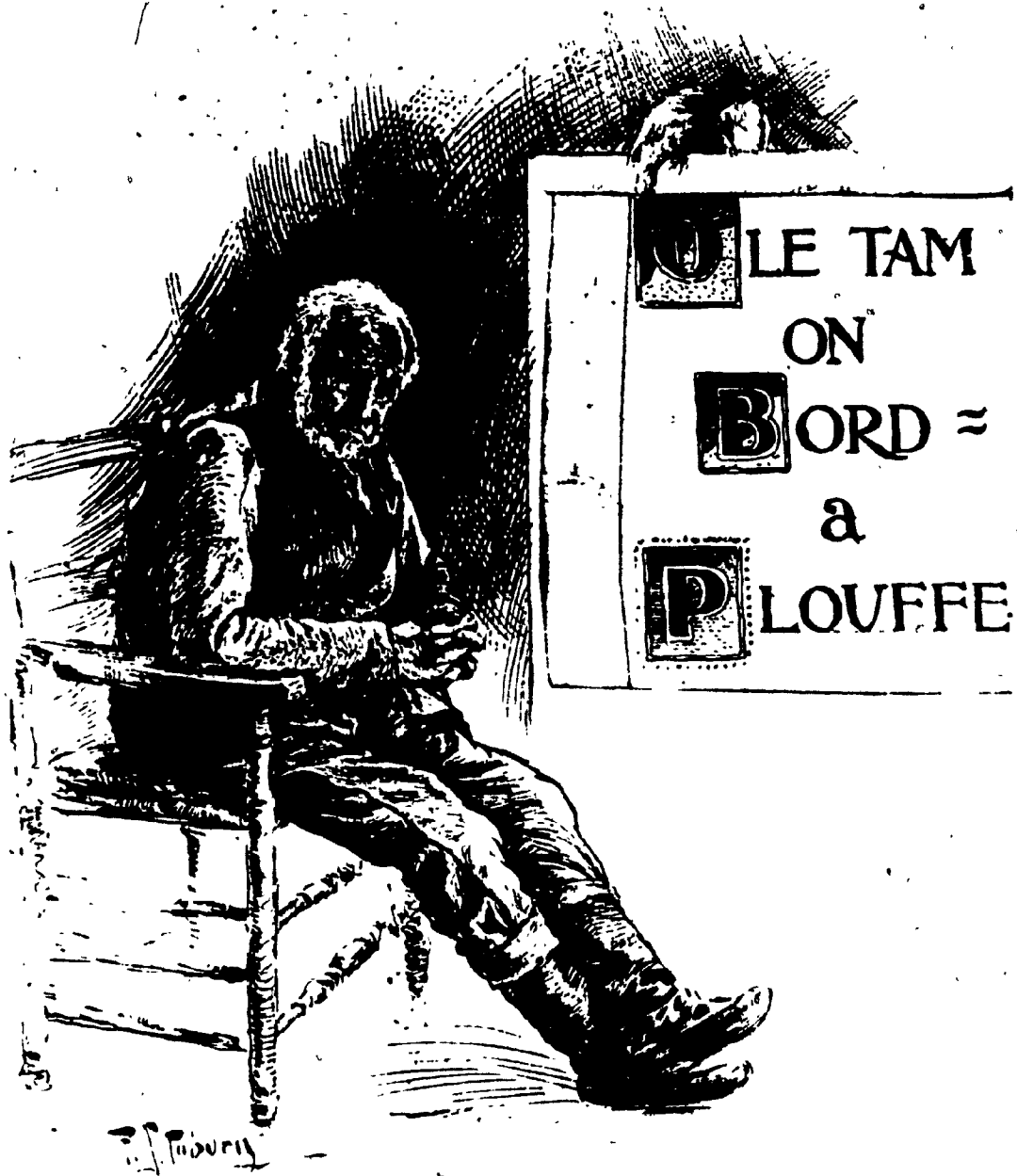


5

"The Family Laramie", The Voyager,  
p. 26, 1905.F.8.



6  
"The Habitant", The Habitant,  
frontispiece, 1897.F.I



7  
"Ole Tam on Bord a Plouffe",  
The Habitant, p. 85, 1897.H.13



8  
"Le Vieux Temps", The Habitant,  
p. 16, 1897.F.2



9

"Phil-o-rum Juneau",  
The Habitant, p. 64, 1897.F.11

John  
Courteau



BY THE AUTHOR  
OF "THE HABITANT"

G. P. Putnam's Sons  
NEW YORK — LONDON

10

Poster for Johnnie Courteau,  
1897.F.3; Related Works



11

"Chibougamon", The Great Fight,  
p. 74, 1908.F.5



12  
"The Curé of Calumette",  
Johnnie Courteau, frontispiece,  
main panel, 1901.F.1





S. Calumette



FRANK S. COBURN

14

"The Country Doctor",  
Johnnie Courteau, p. 50, 1901.F.9



15  
"Johnnie Courteau",  
Johnnie Courteau, p. 4, 1901.F.2



16  
"The Canadian Magpie",  
Johnnie Courteau, p. 152,  
1901.F.16



17  
"The Voyageur",  
The Voyageur, frontispiece,  
T905.F.1



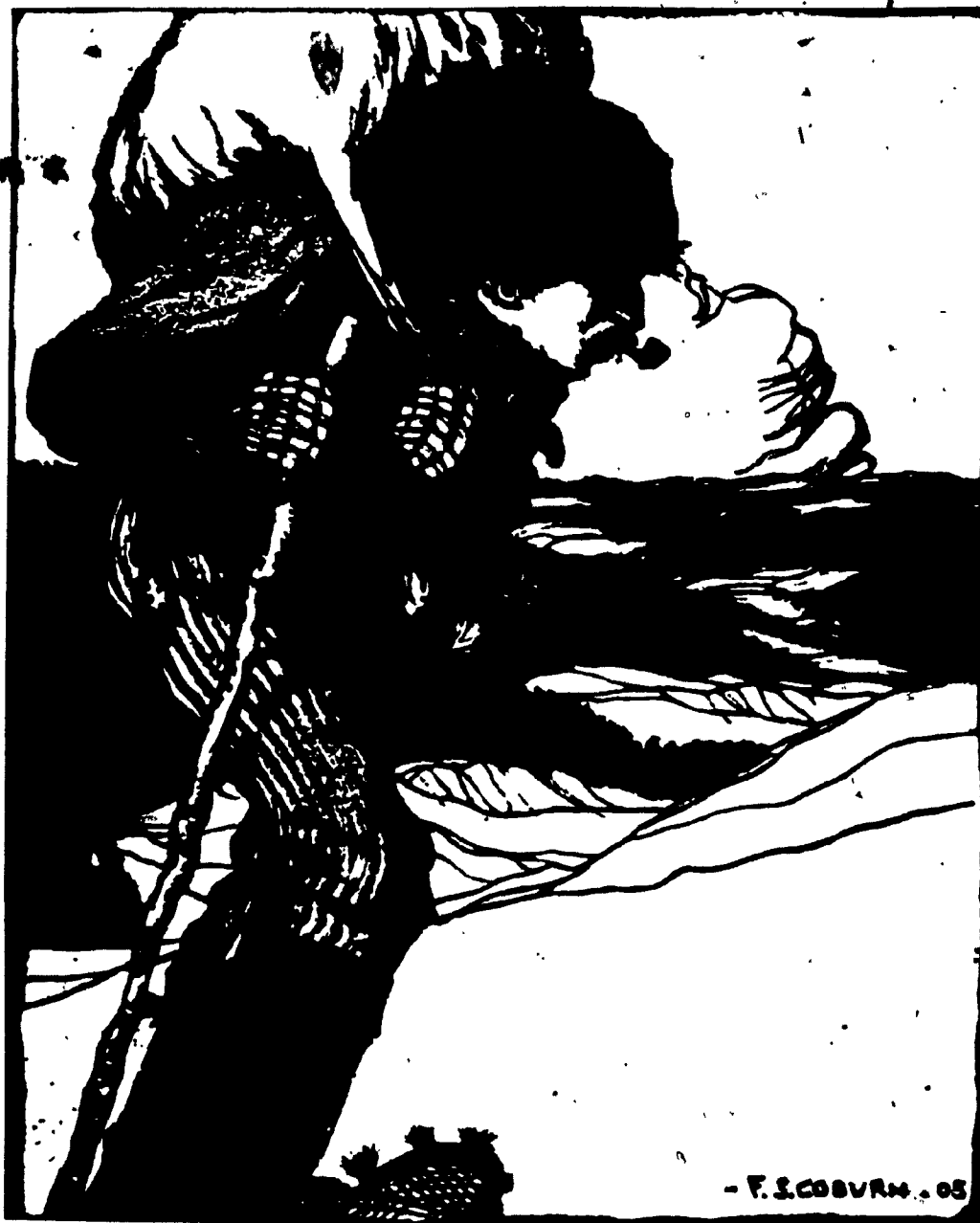
18  
"The Voyageur",  
The Voyageur, p. 2, 1905.F.2



## The Voyageur

19

"The Voyageur",  
The Voyageur, p. 1, 1905.H.1

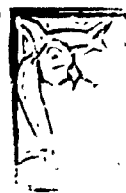


20  
Woodcut version of "The Vöyageur",  
The Voyager, p. 2, 1905.F.2  
Related Works





VER DE MOUNTAIN.  
T'ROO DE SWAMP -  
EVERY PLACE  
HEES MOCCASIN KNOW





22

"Pride",  
The Voyager, p. 10, 1905.F.5



23

Henri Julien, Chasse-galerie,  
30.4 x 47.5 cm., wash drawing,  
Québec, Musée du Québec





#25

Nursing, Dutch Interior, oil on  
canvas, 64.7 x 80 cm., Coburn  
Collection, Toronto



26  
Dutch Interior, oil on canvas,  
49.5 x 62.3 cm., Coburn  
Collection, Toronto



27

Dutch Exterior, oil on canvas,  
35.9 x 51.4 cm., Coburn  
Collection, Toronto



28

Dordrecht, oil on panel,  
35.5 x 26.7 cm.,  
Coburn Collection, Toronto



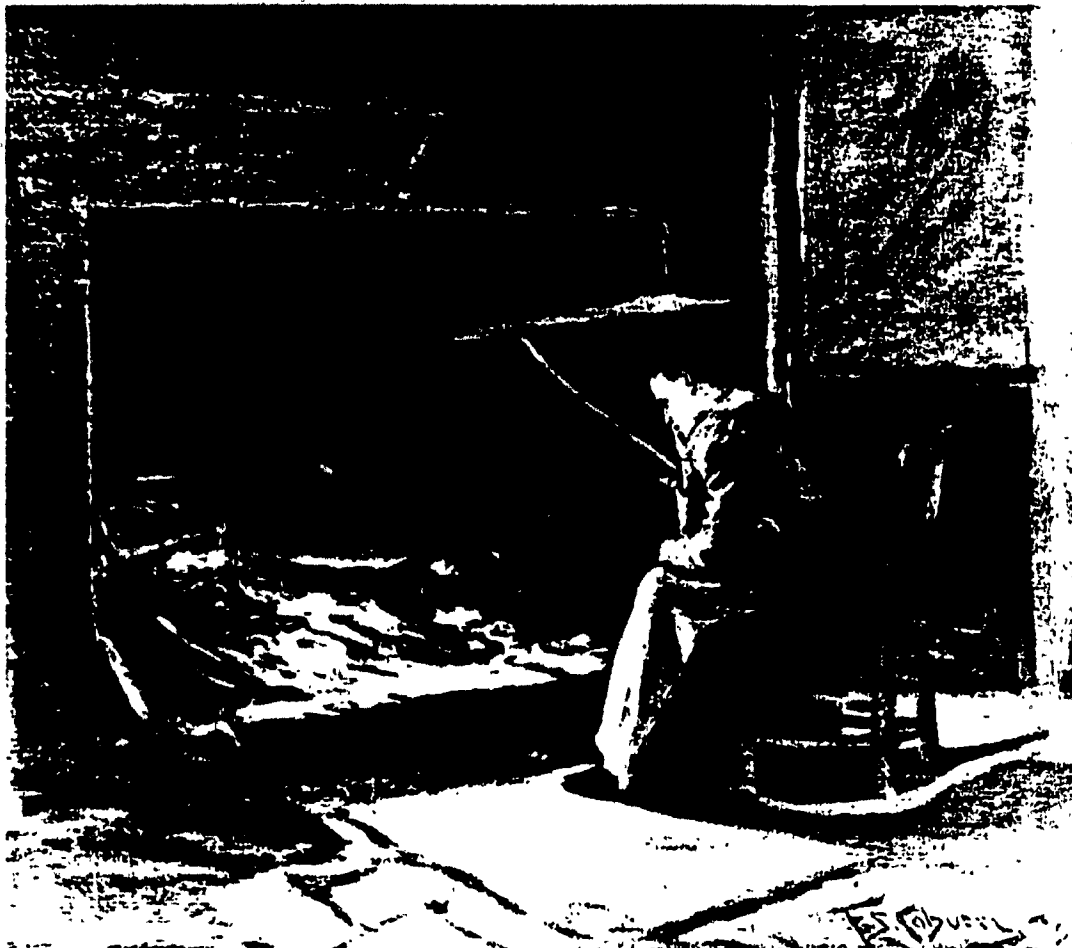


29

Canal Scene Holland, oil on canvas  
50.8 x 71.1 cm.,  
Coburn Collection, Toronto



30  
"The Montmorenci Election",  
The Great Fight, p. 138, 1908, p. 9



31

"Pelang"  
The Habitant, p. 78, 1897.F.13





33

"Death Caught up in a Pear Tree",  
Legend of Misery illustration,  
Coburn Collection, Toronto



34

Goldsmith, The Good-Natured Man,  
1907, p. 92, B.9



35  
Jan Vermeer, Lady Standing at the  
Virginal, about 1671, London,  
National Gallery

*Life*

1913-1914  
MAY 1913

THE  
INTRUDER



36

"The Intruder",  
Life (Magazine), 1913





37  
"Phil-o-rum's Canoe",  
Phil-o-rum's Canoe and Madeleine  
Vercheres, p. 4, 1898.F.3



38  
Edgar Allan Poe, The Complete  
Works of Edgar Allan Poe,  
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